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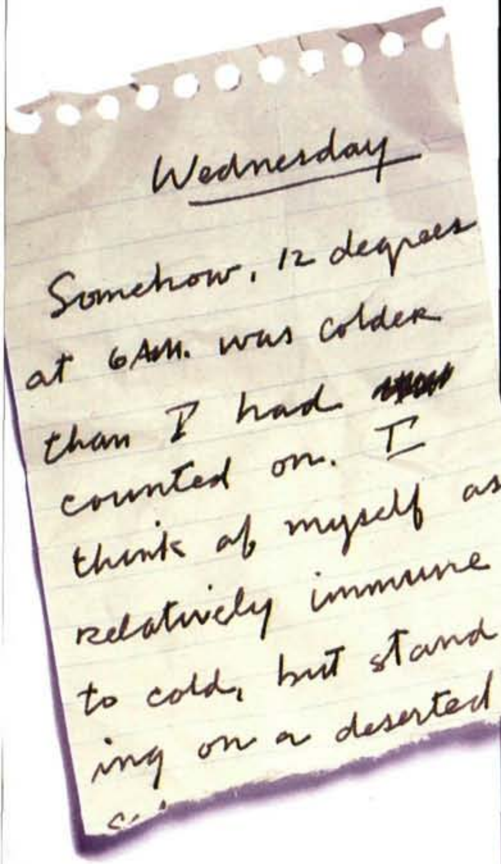
Vatican Art: The Super-Show to End Them All?

You Don't Know Sandra Bernhard, but You Will

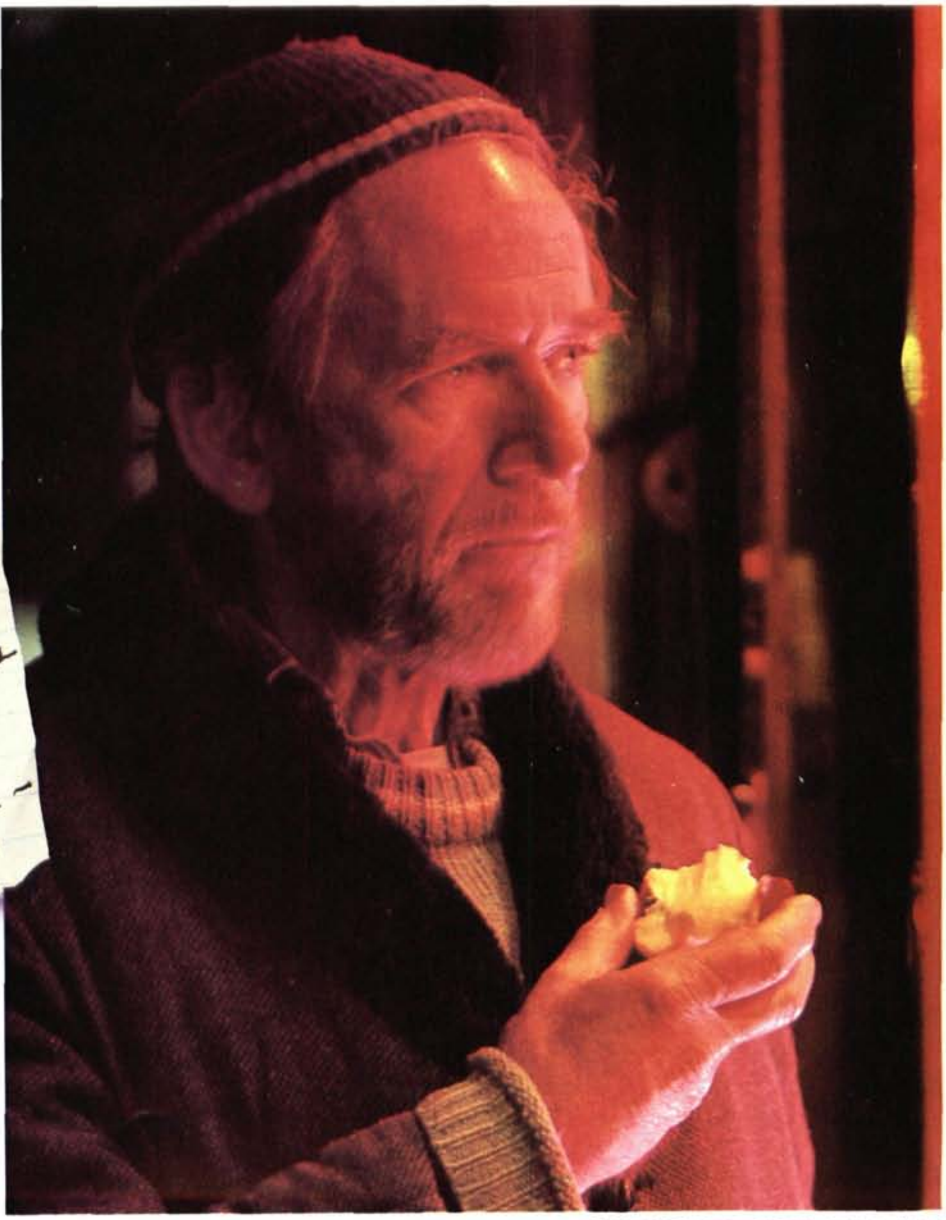
NEW YORK®

DIARY OF A HOMELESS MAN



Wednesday

Somehow, 12 degrees at 6 A.M. was colder than I had counted on. I think of myself as relatively immune to cold, but stand-ing on a deserted



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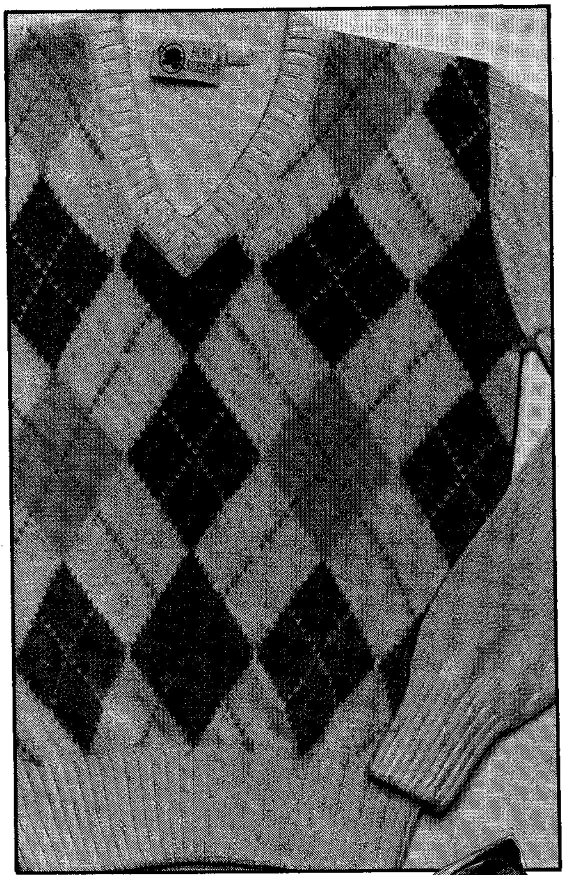
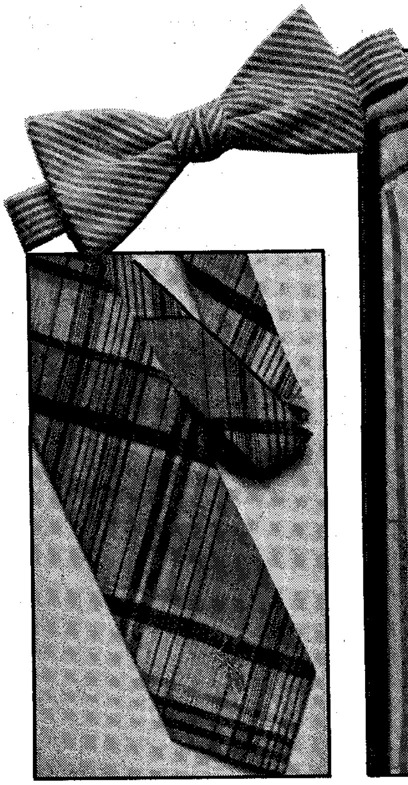


Alan Flusser's cotton argyle, $90.

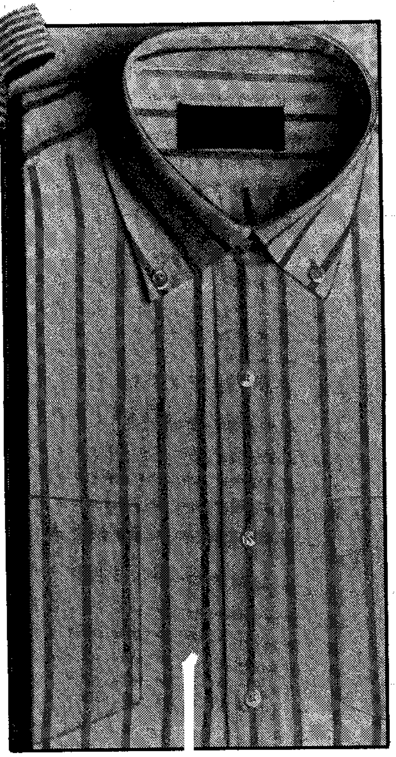
Porsche Carrera sunglasses (top), $125.

Vuarnet Skilynx sunglasses (right), $68.



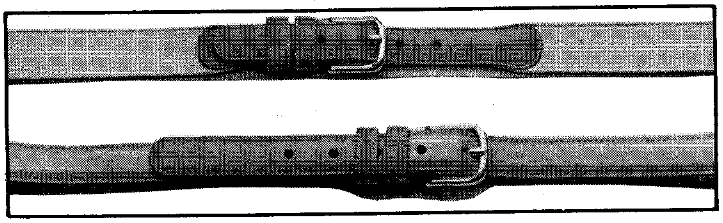
Chaps seersucker bow tie by Ralph Lauren, $10.

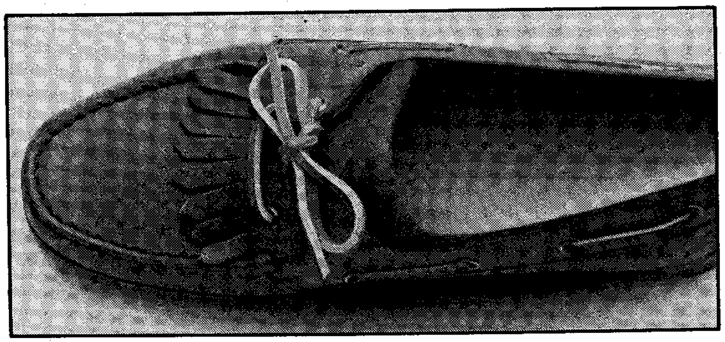
Polo madras tie by Ralph Lauren, 17.50.



Alexander Julian's dress shirt stripings, $65.

Linen fabric belt by Coach, $16.
Glove tanned leather belt by Coach, $21.





Polo classic adaptations shoes by Ralph Lauren, $105.

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Diary of a Homeless Man

By John R. Coleman

On January 19, John Coleman, a foundation president, exchanged his respectable clothes for a ragged wardrobe and his respectable identity for the facelessness of New York City's homeless. During ten long and aimless days, his priorities were those of survival. He discovered havens of humanity, pockets of hostility—and why many of the wretched choose to endure the winter on the streets rather than face the supreme degradation of the Men's Shelter. His sojourn in this particular circle of hell was, of course, temporary. For thousands of others, it's permanent.

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Hi, I'm Sandra Bernhard. I'm in a New Film. You Don't Know Me Yet, but You Will.

By Joyce Wadler

Sandra Bernhard, former manicurist, former kibbutznik, current stand-up comedienne, plays Masha, a whacked-out rich girl who kidnaps a TV idol in Martin Scorsese's upcoming *The King of Comedy.* It's a star turn, explosive, terrifying, and funny—very much like her razor-edged nightclub act. Once you see her, you won't forget her. Catch a rising star.

40

A Super-Show to End All Super-Shows?

By Anthony Haden-Guest

The fanfare surrounding the Met's Vatican exhibit, the most expensive ever mounted by the museum, has raised questions both here and in Italy about the merits and motivations of the show, and about the value of such traveling extravaganzas in general. Should entertainment and glamour, politics and fund-raising take precedence over art? Are smaller exhibits of more artistic significance being sacrificed on the altar of King Tut? Anthony Haden-Guest corners some curators.

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By Frederick Allen

Six West Coast musicians are bringing a kind of Yiddish jazz to Carnegie Hall.

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By Bernice Kanner

Americans spend $10 billion a year on candy—more and more of it on expensive chocolates with imported images.

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A breath of the Riviera has touched Madison Avenue; local gentry seem to love it.

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Douglas Ferguson has a *sauvage* way with leather—first in fashion, now in furniture.

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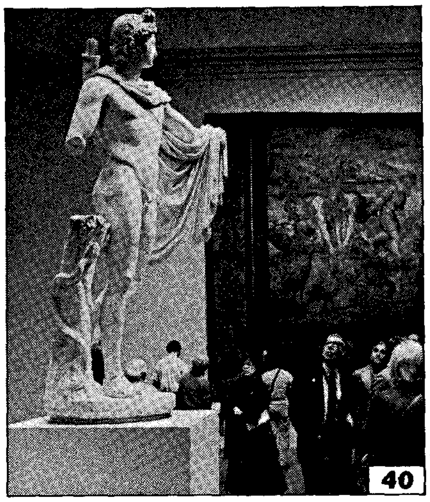

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With his film version of *Betrayal,* veteran producer Sam Spiegel is bidding for his first hit in years.

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By Tobi Tobias

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Cover: Photograph by James Hamilton; diary photographed by Steve Lesnick.

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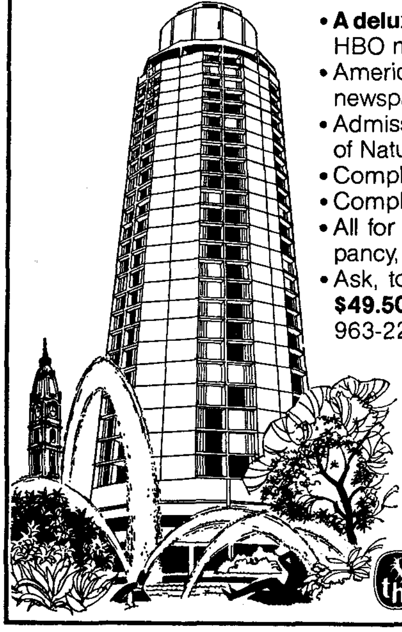

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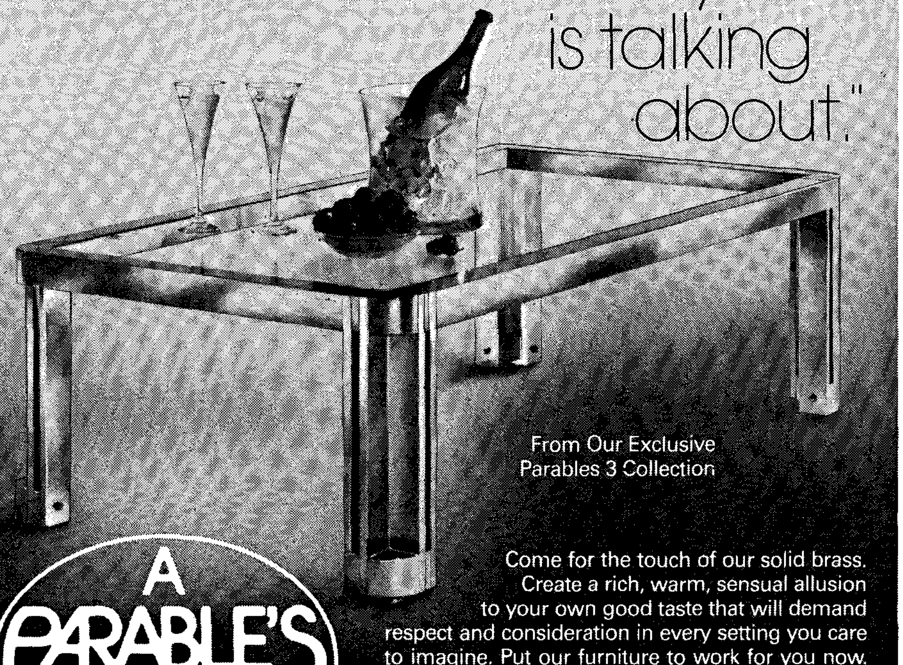

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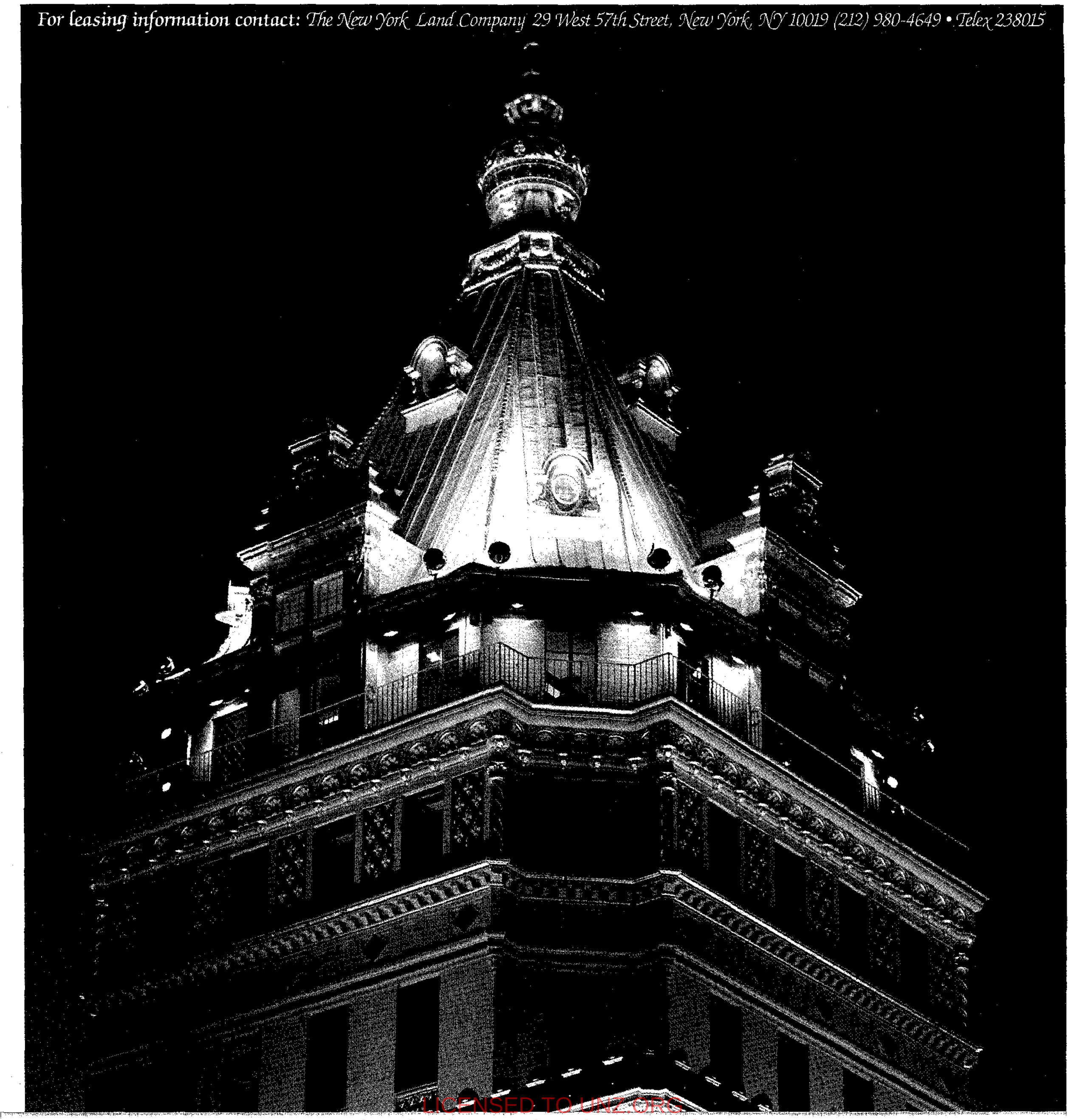

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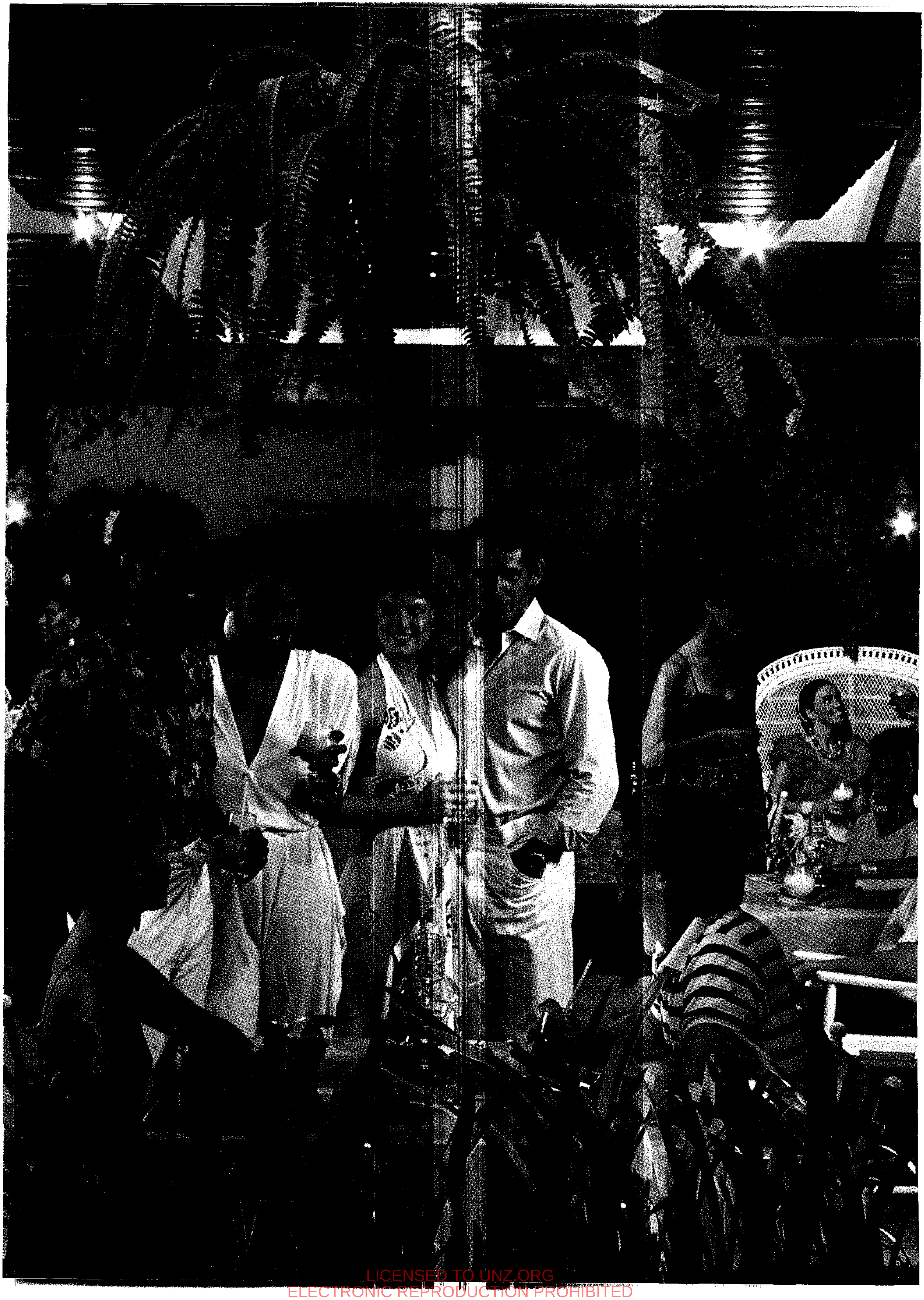

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LETTERS

More Landlord Laments

AVA PLAKINS'S EVENHANDED ARTICLE ["The Landlords' Lament," January 31] was a vast improvement on all the stridently anti-landlord press we usually get. However, I would like to point out that the reason most landlords who are losing money don't apply for hardship increases is that they don't qualify for these increases, not because they are unwilling to open their books. In order to be eligible, you must have seven years of detailed records. And the building must have been less profitable in the past three years than it was in the three years previous to that. Sound complicated? You should see the forms—about 40 pages of small print in arcane language that require all kinds of ridiculous computations. If you recently bought your building, you probably are ineligible, no matter how much money you are losing. And if you were losing money five or six years ago, you also may not qualify. I think the records would show that for the most part only the wealthy professional landlords are able to get the hardship increase.

Noelle Pollet
Manhattan

TO DEMAND THAT LANDLORDS OPEN their books in order to obtain rent increases and not to demand simultaneously that tenants open *their* books to qualify for controlled rents is biased and unfair.

John Foreman
Millbrook, N.Y.

MS. PLAKINS NEGLECTED TO MENTION the availability of significant property-tax relief through the city's J-51 tax-incentive program. Much of the cost of improvements to multifamily properties in New York City can be offset by tax exemptions that run for up to 32 years, plus an abatement of the existing taxes equal to as much as 100 percent of the approved cost of the work performed. Under current law, J-51 benefits will not be available for any work completed after 1984. It is to be hoped that the State Legislature will see fit to extend this essential program.

Andrew Chertoff
Manhattan

I AM OFFENDED BY THE MISREPRESENTATION of Sunset Park. Calling it a "squalid dump" shows how little your reporter

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knows or cares about the renaissance of this area. Mr. LaPiana's block is not typical of Sunset Park. The next street over, 45th Street, with its well-maintained brick row houses, is.

Joseph V. Svehlak
Brooklyn

"EXACTLY FOUR BLOCKS FROM THOMAS LaPiana's hellish street" stands my home. The Magistrate's Court, described by Ms. Plakins as boarded up and covered with graffiti, is in fact 90 percent renovated and will soon house district offices for city services. Jobs are scheduled to return to a site very near the former American Machine & Foundry Company when development of the Brooklyn Army Terminal begins. The Sunset Park Redevelopment Corporation will return 340 housing units to the rental market when renovation of formerly abandoned dwellings is completed this year. Revitalization has clearly come to Sunset Park. In your attempt to make known the problems of area landlords, another was created.

Kevin M. Doerschuk
Brooklyn

I READ WITH DISTRESS A COMMENT purportedly made by me to irate tenants: "If you don't like it, move." Ms. Plakins then goes on to say, "To be fair, Koch irritates the landlords just as heartily by refusing to budge from his rent-controlled Greenwich Village apartment." I never made that comment, and thought Ms. Plakins particularly snide in her reference to my apartment. I have a right to that apartment, just as I have the right to protest misquoting and unfair characterizations by reporters.

Edward Koch
Mayor, New York City
Manhattan

Ava Plakins replies: Mr. Chertoff correctly notes that as originally intended J-51 encouraged many owners to upgrade their cold-water flats. But in recent years, it has also been used to subsidize luxury-housing development, and arson and tenant harassment have been tied to it. This is why the Legislature allowed J-51 to lapse last year.

The Brooklyn Queens Expressway, which runs above Third Avenue, divides Sunset Park into a largely bombed-out community to the west and a still-healthy one to the east. I'm glad that neighborhood residents are working to keep the blight from spreading.

A well-known city official told me the mayor made this remark; another of-

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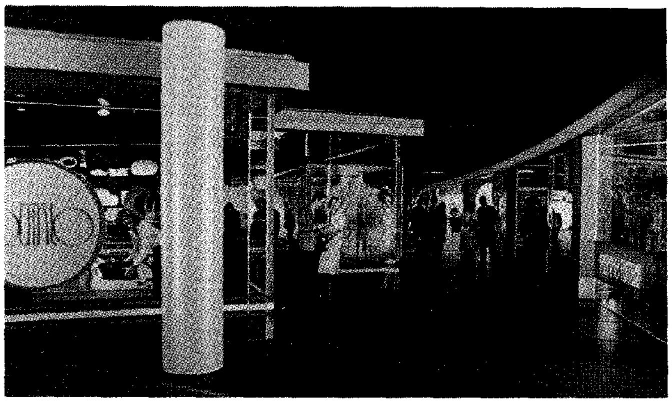

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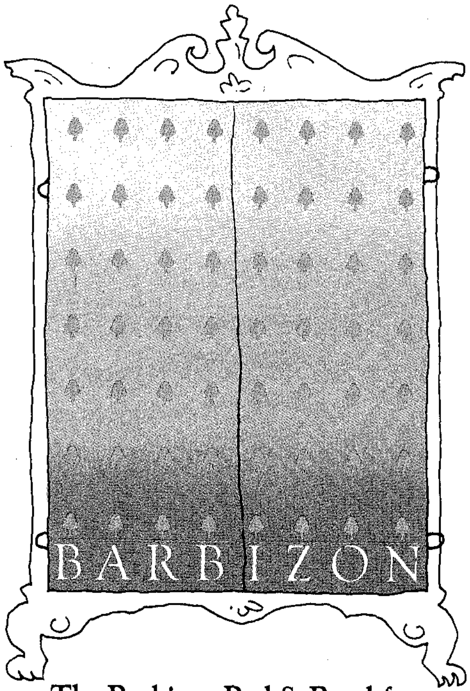

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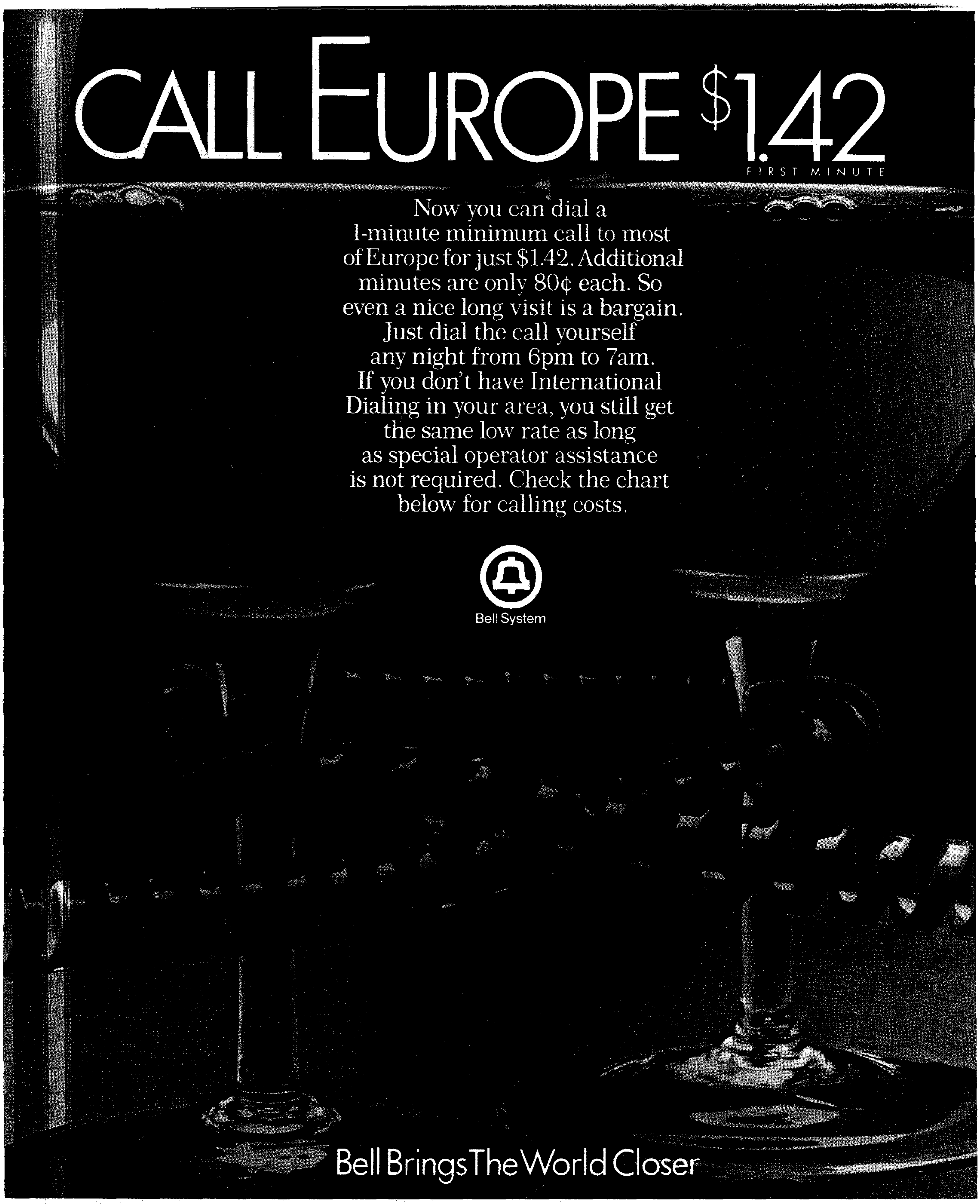

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Gazelle?

CARTER WISEMAN'S ATTACKS ["CITYscape: Stopping the Slivers," January 17], although heavy with invective, were remarkably lacking in reasoned argument. A sliver is a valid architectural type, unique to Manhattan, that recently evolved in response to the demand for housing. When contrasted to large apartment buildings or project developments, the sliver is a gazelle among elephants. Typically, the sliver provides housing for 15 to 25 families, a number easily accommodated by neighborhood services. The layout generally consists of one dwelling unit per floor, a highly prized situation with regard to security, privacy, maintenance, light, and air. Undue pressure and interference from community groups can result in such atrocities as the building at 1173 Lexington Avenue. But then there is John Klausz's Viscaya, a significant architectural work that poses a resolution of the conflict between the old and the new. Sliver building is neither a panacea nor an evil, just a tool to be applied with intelligence and sensitivity. Instead of legislating it out of existence, wouldn't it be nice if our city planners demonstrated some of the above?

Noah Greenberg, R.A.
Manhattan

AS THE OWNER-DEVELOPER OF THE VIScaya, I object vehemently to Wiseman's broad definition of "anorectic towers." Viscaya has been awarded the coveted title of Best Residential Building of 1982. We have also been cited by the New York *Times* real-estate correspondent, Alan Oser, for preserving the ambience of 71st Street and creating a tower "that seems to float on air."

Harold Lynn
Manhattan

THANK YOU FOR THE DRAMATIC AND DEfinitive piece on slivers.

Margot Wellington
Executive director
The Municipal
Art Society of New York
Manhattan

Where Credit's Due

BERNICE KANNER'S RECENT ARTICLE ON the cigarette industry ["On Madison Avenue: Tobacco Road," January 17] cited without attribution a number of figures from a survey on the market shares of various cigarette brands. Lehman Brothers was the source of this information, and I am the author.

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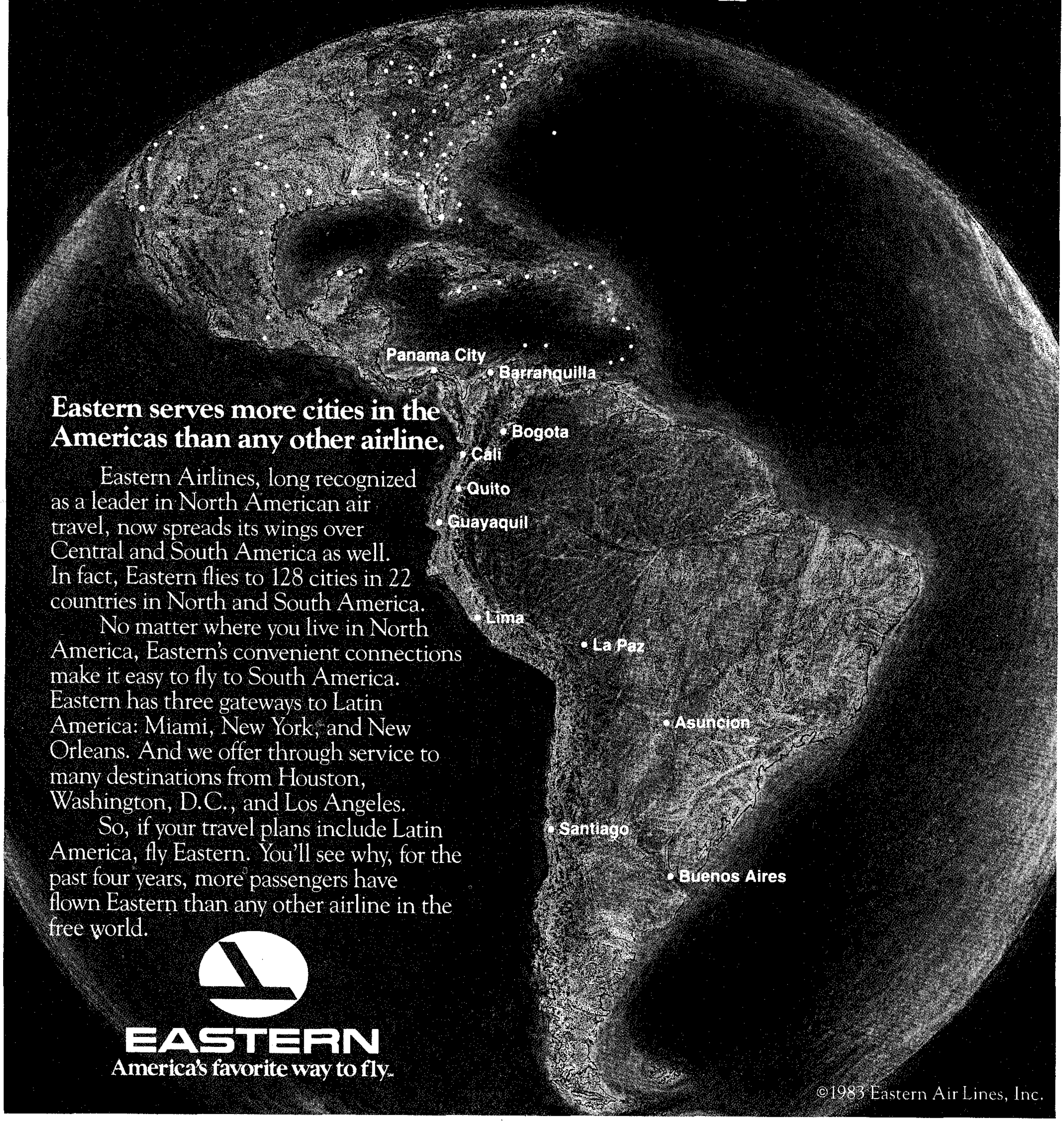
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INTELLIGENCER

Albany Recalls Carey Aide's Car

HUGH CAREY'S CHIEF AIDE, Robert Morgado, drove to New York in style when he left his state job last year—using a government car that he kept for four months after taking his current post as an official of Warner Amex Cable Communications.

Morgado had been assigned a new $12,000 1981 Buick while he was Governor Carey's secretary. Al Levine, administrative assistant to Mario Cuomo, contends that the vehicle should have been returned on September 1, when Morgado left Albany.

"Morgado probably gave himself permission to do this. It is terrible he should take advantage of his position," Levine charged. He said he had indicated on December 15 that Morgado had to return the car before January 3, two days after Cuomo's inauguration.

Morgado maintained that he was entitled to the Buick because he still has a part-time, $25,000-a-year state job as chairman of the Housing Finance Agency (where his predecessors, however, weren't given cars). Mike Finnerty, his successor as Carey's secretary, explained that he had okayed the arrangement. "I had already been assigned a car, so I didn't need Morgado's," he said.

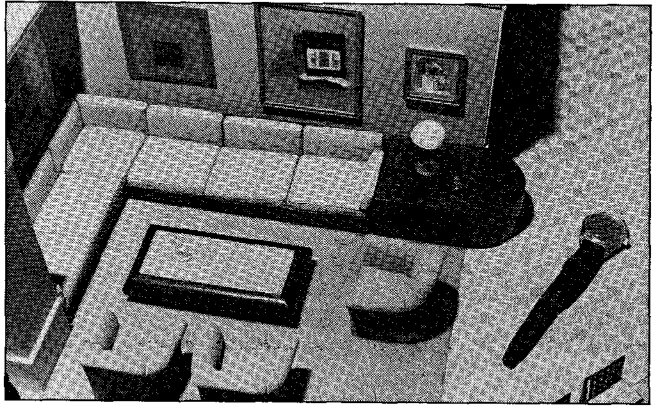
In any event, Morgado returned the car a week before the deadline. "I decided I didn't require it. We have two personal family cars," he said.

Art for Condos' Sake at Sotheby

SOTHEBY PARKE BERNET HAS found a novel use for great works of art: marketing condominiums.

The auction house provided a copy of the catalogue for its November 1982 Impressionist and modern sale to its real-estate subsidiary, which had a group of artists copy twelve of the works, including a Picasso, a Dufy, and sculptures by Henry Moore and Jacques Lipchitz. The copies, as small as two by three inches, will go on show later this month in dollhouse-size models representing apartments in a tower being built at 500 Park Avenue, at 59th Street.

"It is a good marketing technique," contended Sotheby realty senior vice-president Clark Halstead, who is representing the tower's developer, Tishman Speyer. But a spokesman for Sotheby's chief rival, Christie's, scoffed: "This muddies art. And I think it is misleading to give an apartment model a special aura with great works of art which won't be in the actual place."



Apartment model: *Big flap over little art.*

'Times' Critic's Promotional Book

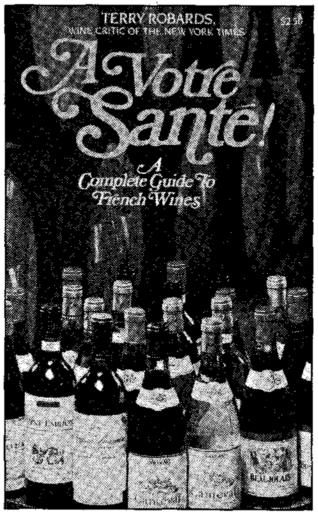
Robards: *Wrote for importer.*

THE NEW YORK *Times* learned from *New York* last week that its wine critic, Terry Robards, had written a promotional book for a wine-distributing firm.

The cover of the slim paperback, *A Votre Santé! A Complete Guide to French Wines*, mentions Robards's *Times* affiliation above a picture of bottles of Nicolas wines, a largely inexpensive line for which Chevalier Importers, of Wisconsin, is the U.S. distributor. Chevalier owns the copyright to the work and provided its foreword, "About Nicolas Wines"; the text is illustrated with Nicolas labels and the Nicolas logo.

"We wanted something that we could distribute on a massive scale, real cheap," said Chevalier president Tony Jansen, who had 100,000 copies published by Premium Marketing, a Bantam Books division that packages books for promotions.

A Premium official said the project was entirely paid for by Chevalier, and the *Times* critic's contract called for a book that would "enhance [Chevalier's] image and sales." Robards at first insisted, "I do not work for any wine purveyor," and a *Times* spokesman, Leonard Harris, said the critic had assured him the book wasn't a commercial endorsement. But at press time, Robards admitted he knew Chevalier was behind the venture, and Harris said the *Times* would carry a story rebuking him for "lending his name to a commercial tie-in."



TERRY ROBARDS
WINE CRITIC OF THE NEW YORK TIMES
A Votre Santé!
A Complete Guide To French Wines

The book: *Copyright Chevalier.*

'Variety' Questions 'Nine' Numbers

Variety IS ACCUSING THE producers of *Nine* of exaggerating the weekly box-office figures that they give the paper for its list of Broadway theaters' receipts.

In its February 2 issue, the paper carried its own estimate of the musical's take for the week, $288,534, representing 8,000 seats sold out of a possible 9,600. That's against the $318,535, or 9,424 seats, that *Nine* management had reported.

In its February 9 issue, *Variety* put the figures at $268,961, or 7,900 seats; the show claimed $293,961, or 8,368 seats filled. "We said to them, 'We don't believe your figures,'" *Variety* theater reporter Richard Hummler told *New York*. "We have heard that they are exaggerating repeatedly."

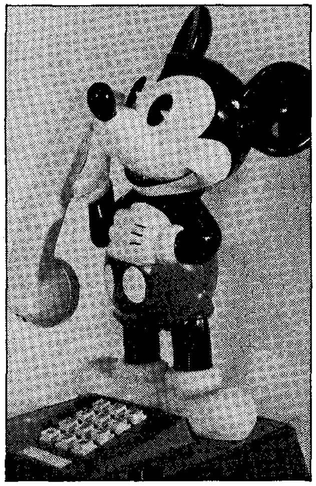
Asked about this allegation, one of the show's managers, Barbara Carrellas, said, "Our figures are accurate. We hope *Variety* will start using them."

BY SHARON CHURCHER

Photographs: top, New York *Times*; bottom, Fred McDarrah.

Are Bell Phones Really Genuine?

THOSE NEW PHONE-COMPANY ads urging you to buy "genuine Bell" don't mean what you might think.



Mickey: *Not made by Bell.*

Originally, A.T.&T.'s phones were all made by its manufacturing arm, Western Electric; in the seventies, the corporation began buying some of the phones' shells from private companies and equipping them with Western Electric components. Now its new marketing division, American Bell, is selling many handset models made *entirely* by private companies.

For instance, the Pac-Man, Genie, and Mickey Mouse models offered by Bell for $69, $99, and $149, respectively, are manufactured by American Telecommunications. That company says it provides the exact same telephones to retailers such as the Public Phone store chain, which sells them for $49.95, $89.95, and $139.95. "American Bell is perpetrating a falsehood," the chain's president, Phillip Ault, charged.

An American Bell district manager, Michael Tarpey, denied this. "What is genuine Bell is the service, the one-year warranty, and the fact that the private manufacturers design to our standards," he said. "There's nothing to stop them from also selling to a mom-and-pop store, but if you buy from one, the product may have different components and not work as well."

Kaity Tong's Bank Problem

HOLOCAUST REPORT
7
Kaity TONG

Tong: *Sued in California.*

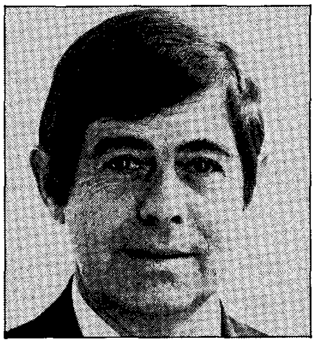
HAS KAITY TONG, TOM SNYDER's new sidekick on Channel 7 news, been finding it hard to make ends meet? The anchorwoman, whose initial $150,000 salary is said to have been boosted to at least $175,000, has been sued by a California collection agency claiming that she and her husband, Robert Long, owe bank debts of more than $20,000.

In papers filed last month in federal court in Sacramento, where Tong was a newscaster until 1981, Northwest Creditors Service alleges that the couple owe the Wells Fargo Bank about $18,000 in loan repayments, and $2,400 in interest.

Tong was installed as a co-anchor at WABC-TV after the station, which had been No. 1 at 11 P.M. before hiring Snyder for a reported $700,000 a year, slipped to third in the ratings.

Tong's attorney, George Bane, told us that the couple's "bank accounts got screwed up, and with the expense of moving to New York and running two homes, they were a bit overdrawn." He said the pair had settled with their creditors last year and thought their accountant was keeping up payments. "The missed payment has now been sent," he added.

Ex-Reagan Aide Back in Favor



Canzeri: *Summit impresario?*

FORMER ASSISTANT TO THE president Joseph Canzeri, who quit his job last year after it was charged that he had double-billed expenses and borrowed $400,000 on unusually favorable terms, is apparently back in favor at the White House. Insiders say he has been retained to devise entertainment for the seven-nation economic summit to be held in Colonial Williamsburg this May.

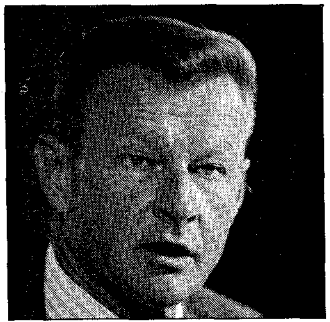
"There are people who do show-business events all the time, and Canzeri isn't one of them," said one of the sources, a veteran at organizing state events. He pointed out that the last time such a summit was held in this country, in 1976, federal employees handled all the arrangements.

Eric Rosenberger, White House spokesman for the summit, confirmed that Canzeri is "giving us various options," from "a low-key Colonial theme" to "a symphony orchestra."

Canzeri, who was cleared of any legal wrongdoing by the Justice Department, insisted that he hasn't been formally retained and that if he is, "I'll volunteer my services." As for his show-biz qualifications, he said, "I did the return of the hostages, and I helped run Martin Luther King's funeral."

Publishing Notes From All Over

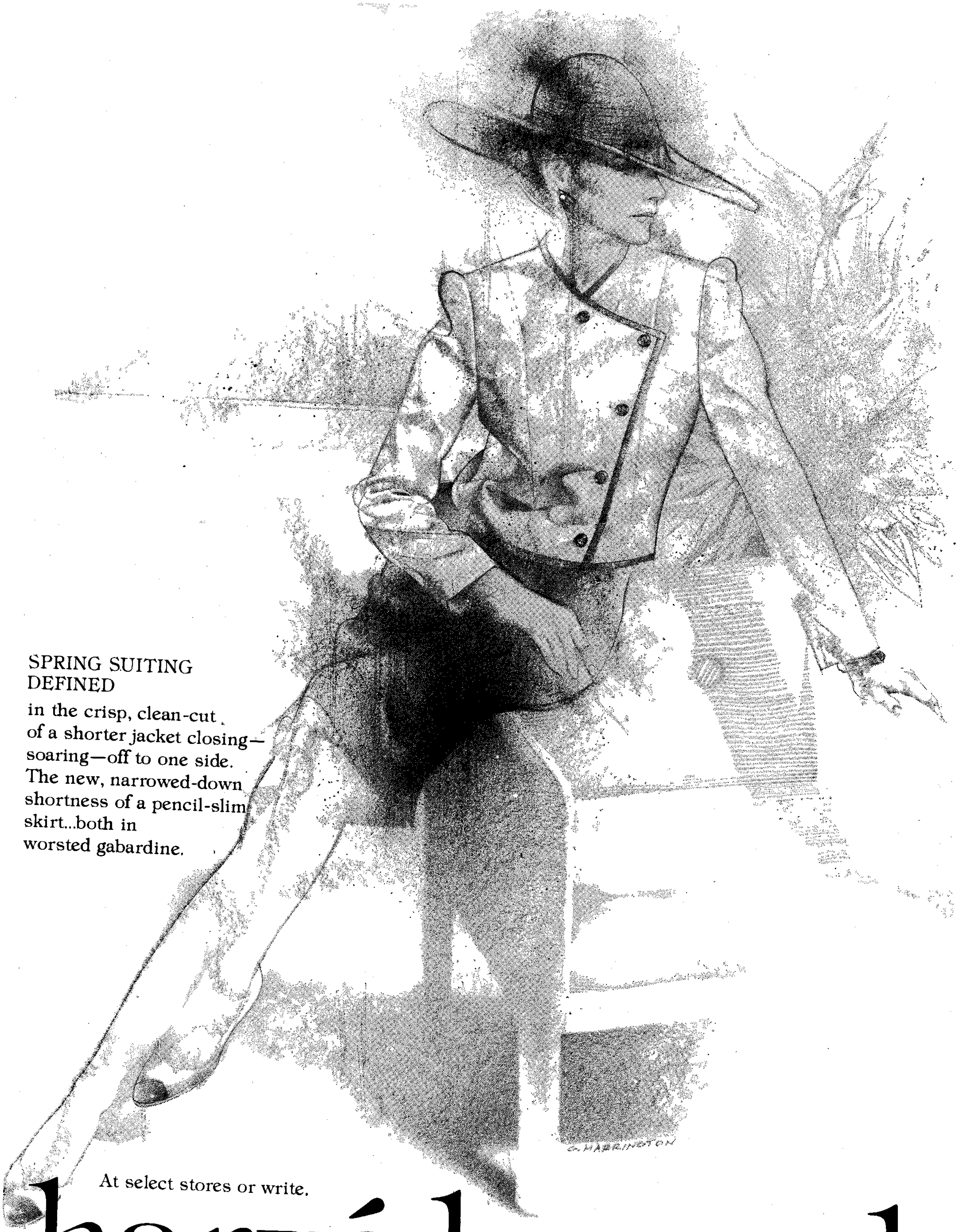
JIMMY CARTER'S SECRETARY of state, Cyrus Vance, was more concerned with fostering democracy in Iran than with Western strategic interests, ex-colleague Zbigniew Brzezinski charges in his memoirs, being published by Farrar, Straus and Giroux in April. The former national-security adviser writes in *Power and Principle* that he argued for urging the shah to get tough with his foes as opposition mounted. But the State Department preferred the "quaint," democratic ideas of "lawyers of liberal bent," he says pointedly. Vance, now a New York lawyer, wouldn't comment.... A Cape Cod "official" who misfiled some notes was the starting point for author Leo Damore's attempt at a "definitive" account of Chappaquiddick, says a publishing insider. The writer, who is said to be receiving a $300,000 advance from Random House, had been given the official's files while reporting on two sensational Cape Cod murders. They had been committed by a handyman the year Mary Jo Kopechne died after partying with Senator Ted Kennedy. Says the insider, "Leo was reading about these girls who were chopped up and all of a sudden he was reading about how they covered up what really happened to Kopechne." Damore is believed to be convinced that Kennedy never tried to save Kopechne. A Kennedy spokesman called this and the cover-up charge "preposterous."



Brzezinski: *A jab at Vance.*

Kennedy: *New information?*

Photographs: top left, Fred McDarrah; top right, James Nachtwey/Black Star; center, Wide World; bottom left, Dennis Brack /Black Star; bottom right, Roger Sandler/Gamma-Liaison.



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TOOTLERS ON THE ROOF

The Klezmer–Music Revival

THE MUSIC SWAGGERS AND SIGHS, dances drunkenly, makes jokes, laments, weeps, whines. Its range of moods is vast, and its energy is exhilarating. The sound is largely familiar: a brass band playing dances and marches with an Eastern European folk flavor and a jazzy beat. The music is often achingly beautiful, yet it was extinct for almost 50 years—extinct in its pure form, that is, but living on as a hidden influence on all sorts of other music.

The Klezmorim, six musicians from Berkeley, California, have restored this music to life. "It was a process of figuring out that it was there," says Lev Liberman, 30, saxophonist and co-founder of the group. "You couldn't find it on LP's. You couldn't find too many references in literature or history. But there were just enough to be tantalizing, and there were indications in the influences on other things. It was a kind of musical missing link." The Klezmorim's latest record, *Metropolis,* on the Flying Fish label, has just been nominated for a Grammy, and the band gives klezmer music its Carnegie Hall debut this Sunday.

"Klezmer" (plural, klezmorim) is the Yiddish word for an itinerant instrumentalist, and klezmer music is the legacy of ensembles that traveled across Europe for 400 years, playing at weddings, country fairs, and on street corners, forging a rich tradition from the styles of the numerous places and eras they traversed. In the beginning of this century, many klezmorim immigrated to this country, where they flourished until the Depression struck.

The Romanian doina, a quiet lament played by a solo instrument above a pulsing background of sustained chords, is a staple of klezmer music. Echoes of it can be heard in the music of jazz clarinetist Artie Shaw. Another favorite form is the *sirba,* a sort of limping, often comical march in a plodding three-eight. The *freilachs* is a hot, fast, gypsylike wedding dance, also often full of humorous twists and turns. And a lot of late klezmer music takes the form of jazzed-up marches, which sometimes sound strikingly like dixieland or even Italian marches, such as those played at the San Gennaro festival in Little Italy.

Why marches? "When this music started to be recorded," says Liberman, "the worldwide popular music was the march." Clarinetist David Julian Gray, 29, the group's co-founder, adds that, "like us, a lot of the bands in the late twenties did not have strings. From the end of the nineteenth century, klezmorim were drafted into the czar's army. They played in the army bands and escaped with their instruments, their clarinets and trombones. They'd go back home and the fiddle players could no longer be heard over the brass." Among street-corner musicians, the loudest often had the best chance of survival.

"I think of this music as a music of social rebellion," Liberman says. "Life was difficult among the lower classes of Europe. Musicians went everywhere and saw everything and had entrée into different levels of society, and in a way the music is a comment on what they saw: the wars and relocations and the hard work of the common laboring person. The music had to distill all of that and also exorcise the demons. It was very cathartic, very intense.

"When klezmorim came to America, they absorbed vaudeville, jazz, and ragtime, and they had absorbed the different dance styles of Eastern Europe, so a lot of late klezmer music has very jazzy sections. You'll hear an Oriental melody with an Eastern European dance rhythm and jazz improvisation. Even though the authentic ensemble klezmer music wasn't played for 50 years, it's got so many resonances in everything else, in movies, jazz bands, that it just seems to have instantaneous recognizability." Liberman has identified those resonances in works by Prokofiev, Mahler, Stravinsky, Weill, in Benny Goodman and Ziggy Elman numbers, and even in Betty Boop soundtracks.

The Klezmorim: *Rediscovering a musical missing link.*

The Klezmorim were all professional musicians before they joined the group, and their playing of the rhythmically challenging music is as precise and assured as it is energetic and emotional. Their musical backgrounds are diverse. Gray has been a rock-'n'-roll guitarist and a folksinger. Trombonist Kevin Linscott, age 26, played in the Marin Symphony for four years. Donald Thornton, 29, has played tuba in numerous symphony orchestras. Brian Wishnefsky, also 29, was a professional street musician before he joined the band. Percussionist John David Raskin, 35, a Harvard Law School graduate, has been a jazz drummer and a public defender. And Liberman played in more than 40 different ensembles before discovering klezmer music.

The discovery occurred in 1975, when Liberman ran across a cache of 78s of old klezmer bands at the Judah Magnes Memorial Museum, in Berkeley. The records have continued to prove invaluable, for klezmer music was never written down.

"Fortunately," says Liberman, "there was a twenty-year overlap between the beginning of the recording era and the end of klezmer music, so from about 1910 to 1930 there was a proliferation of recordings of some of the hottest klezmorim of the day."

The group models itself specifically after bands that played in New York in the twenties, partly because there are so many recordings of them to work from and partly, says Liberman, because "we're just driven to the great richness of those bands—their influences are so wide and their virtuosity so high."

Photograph by Richard Foster.

"Klezmer music fell into the *Zeitgeist* of jazz-age New York," adds Gray, who grew up in the Rockaways. "It's an analogue music to American jazz. At the turn of the century in Warsaw or Odessa, it was the same sort of cultural thing that jazz was becoming here. It was improvised, it was the fast dance music of courtship and good times. Even when we play it in an older style, those things are still there. There are Russians who claim that jazz was invented in Odessa."

Klezmer music is believed to have originated in Romania in the seventeenth century. Bands of two or three musicians traveled on the dangerous roads of Europe between isolated communities. They were an underclass, almost like gypsies, with whom they had a lot in common musically. In fact, says Raskin, "some gypsy bands were klezmorim in disguise. If you're wandering around Eastern Europe, to the next festival or whatever, who better to cross the border with than gypsies? Gypsy violin style, the full-solo style, is easily recognizable in klezmer clarinet."

With the Depression, klezmer music simply stopped being recorded. Most immigrants were more interested in becoming assimilated into the New World than in preserving the culture of the Old, and klezmorim found themselves entering other musical fields. One, Manny Klein, became a top jazz trumpet player in New York. This was a period when klezmer music really made its mark on jazz.

"I've run across many black jazz musicians who seem to have been influenced by klezmer, as well as the other way around," says Liberman. "Sidney Bechet was influenced by Haitian music and all kinds of things, and you hear the klezmer sound very distinctly in his 'Egyptian Fantasy,' his 'Song of the Medina,' and in the way he pulls a note up. When talkies came in and you had soundtracks, many of the composers were immigrants from Eastern Europe, and they wrote in a kind of urbanized, popularized klezmer style.

"A few years down the road, I think there may be a full-scale klezmer scene again," he predicts. "When we first started playing, it was really very lonely. Now we can come into a town like Portland, Oregon, and meet young players there who are hot."

Gray also thinks the group has started something: "Many young musicians are gaining access to the old recordings and taking their cue from what we've done. We recently went to a little town in Northern California for the second time in a year and a woman came up to us and told us that her sons had taken up sax and trumpet. They had been inspired by us, and they're around twelve years old! Just think what great klezmer players they will be in ten years." ▬

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IS CANDY DANDY BUSINESS?

The most expensive Valentine: *Seven and a half ounces of Godiva chocolate for $500.*

How Sweet It Is

TRUE OR FALSE: VALENTINE'S DAY IS THE candy industry's greatest Golconda, the retail mine that marketers wait all year to quarry.

Almost true, but not quite. Valentine's Day is the fourth-biggest candy-selling occasion, behind Christmas, Halloween, and Easter. But in terms of "presentation packages"—assortments geared to a holiday—it is No. 2, behind Christmas. And it is biggest in single-day sales: More sweets are sold on February 14 than on any other day of the year.

Though women buy more candy the rest of the time, almost all the buyers on Valentine's Day are men. A lot of them shell out big money—perhaps $28 for a pound of chocolate—but the dollars so spent are a small piece of the whole candy bar. M&M/Mars and Hershey Foods dominate the industry, sharing over a third of the American confectionery market, but neither does a thriving gift trade. Nobody gives Snickers bars for Valentine's Day. At last count, in 1981, $10-billion worth of candy was sold at retail (markups average at least 40 percent). Presentation boxes, which are what the big holidays are about, generated only $327 million.

Candy sales on Valentine's Day have been improving lately, even as sales for the year as a whole have fallen off. "Chocolate and love remain synonymous," says Richard O'Connell, president of the Chocolate Manufacturers Association. "There's tradition, of course, but now, compared to the competition, we're cheap. Have you priced a dozen roses lately?" Nevertheless, candy accounts for only a small part of the $2.4-billion Americans spend on Valentine's Day gifts. According to the Omega Watch Corporation, jewelry accounts for $602 million; greeting cards, $208-million; candy less than $100 million.

As the price of candy has risen in the last decade, per capita consumption has declined. In 1968, the average American polished off 20.3 pounds of sweets, primarily, then as now, chocolates. Fourteen years later, we're down to 16.3 pounds—due in part to waistline worry, health consciousness, "health food" alternatives, and a decrease in the population of those between 5 and 24, the prime market for sweets.

Lately, there are signs that candy consumption is on the rise again. "People talk about being on a diet but don't really do much about it," says Robert Hecklau, senior vice-president of E. J. Brach & Sons. Total candy poundage was up 3.6 percent in 1981, and sales were up 10 percent. The rise is partly the result of the most exciting development in the rather staid candy industry since Hershey invented Kisses, in 1907: the sudden appearance of sinfully expensive, super-premium candies. These are supposed to do for sweets what foreign-sounding brand names did for ice cream: rejuvenate the business. "Nowadays," says James Echeandia, executive vice-president of the American Consulting Corporation and a candy-industry analyst, "consumers spend calories more carefully than money. If they're giving in to sweets, they might as well have the best."

Indeed, the swank *chocolatiers* seem bent on one-upping the ice-cream emperors. Both boast about natural, high-quality ingredients, but the candy men go on reverentially about manufacturing technique, describing the pricier bonbons as "hand-enrobed," not factory-dipped. Both trade on imported (and sometimes fictitious) images. Most Godiva chocolates, in boxes labeled "Bruxelles, New York, Paris, Cologne," are made in Pennsylvania. And the prices these chocolates command make Häagen-Dazs, Frusen-Glädjé, and Alpen Zauber seem like bargains. True cachet, it appears, is a chocolate shop where you are known. Among those in New York: Teuscher and Chocolaterie Corné de la Toison d'Or, whose product sells for $20 a pound. Godiva has 1,200 outlets nationwide.

People seem to demand to pay top dollar. Why else would Godiva's sales have ballooned 400 percent since 1979? "Consumers realize that despite its price [$17.50 a pound] this is still a good value," says Thomas Fey, president of Godiva Chocolatier, a subsidiary of Campbell Soup. "Fine chocolates have come to mean that you care enough to give the very best."

Candy companies for a long time showed little marketing savvy (and so did ice-cream-makers). For its first 66 years, Hershey never advertised. But today candymakers spend lavishly on advertising—$146 million in 1980, $160-million in 1982. Their marketing has come to involve a lot of juggling of price and supply. Since 1969, when the price of a candy bar shot from a nickel to a dime, the cost of Hershey bars has gone up four times (it's now 30 cents) and the size has changed thirteen times. Mars initiated the most recent price war in November 1980 when, with much fanfare, it began selling larger portions of candy—Snickers, Three Musketeers, M&M's, and other brands—for the same quarter. A year later, with no fanfare, the price of those candies was raised to 30 cents. Having watched Mars's market share climb 3.3 percent and its own fall

Photograph by Aaron Rezny.

Volume 46 No.1

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VANITY FAIR

The March Issue

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slightly, Hershey soon followed suit. Last August, Mars again increased size without increasing price. The war rages.

Valentine's Day is for chocolate sellers a holiday made in heaven. Actually, it is a Christianized descendant of an ancient Roman holiday, Lupercalia. Who was the real Saint Valentine? No one is exactly sure. The best candidate was a Roman priest who is said to have fallen in love with his jailer's daughter and signed missives to her "From your Valentine."

Marketers have tried to peddle Valentine's Day hearts in blue, yellow, and even green, but purchasers only want to give red. Men in their late teens and early twenties tend to buy the biggest, fanciest heart boxes. So do poor people, says Whitman Chocolates president James Nixon: "Many budget ahead to buy the big hearts, saving a couple of dollars a week for several weeks."

Here are some other candy tidbits: Easterners prefer dark chocolate, but the rest of the country likes milk chocolate best. Candy sales drop off in summer, but that's when hard candies and jellies do best. Snickers is the country's favorite candy, followed by M&M's and Hershey's almond. The candy-industry trade associations have put out a pamphlet entitled *The Enjoyable Diet Balanced With a Sweet Tooth,* recommending a 1,200-calorie-a-day regime including up to 200 calories in candy. Americans have not embraced Bill Blass chocolates as they have his clothes, and the Reggie Bar was recently retired. In a blind taste test of nine chocolates conducted by *Chocolate News,* Lindt came in first, Côte d'Or last. Cocoa beans were first introduced to Europe by Christopher Columbus, who, a Lindt advertisement notes, "incidentally, also discovered America." It wasn't until 1847 that chocolate intended for eating was introduced, in England.

Nowadays, the new thing is molded chocolate, says *Chocolate News* editor Milton Zelman. "A lot of chocolate is being shaped like boxes. Open them and there's more chocolate inside. And in the few states that allow it, candymakers are selling liquor-filled chocolates." Chocolate-covered cherries and orange peel are especially popular confections. Cream and nut fillings are on the rise; jelly beans are waning with the president's popularity. And the price-resistance point, at which consumers stop buying, has not yet been reached.

Maybe Godiva can get there. For Valentine's Day this year, Godiva offers a Lady Godiva Lacquer Box, handcrafted, hand-painted, hand-polished, bordered with "golden filigree," and signed and dated by the artist. Inside are six "Grande Mints," weighing seven and a half ounces. The box costs $500—or $1,067 per pound of chocolate. ■

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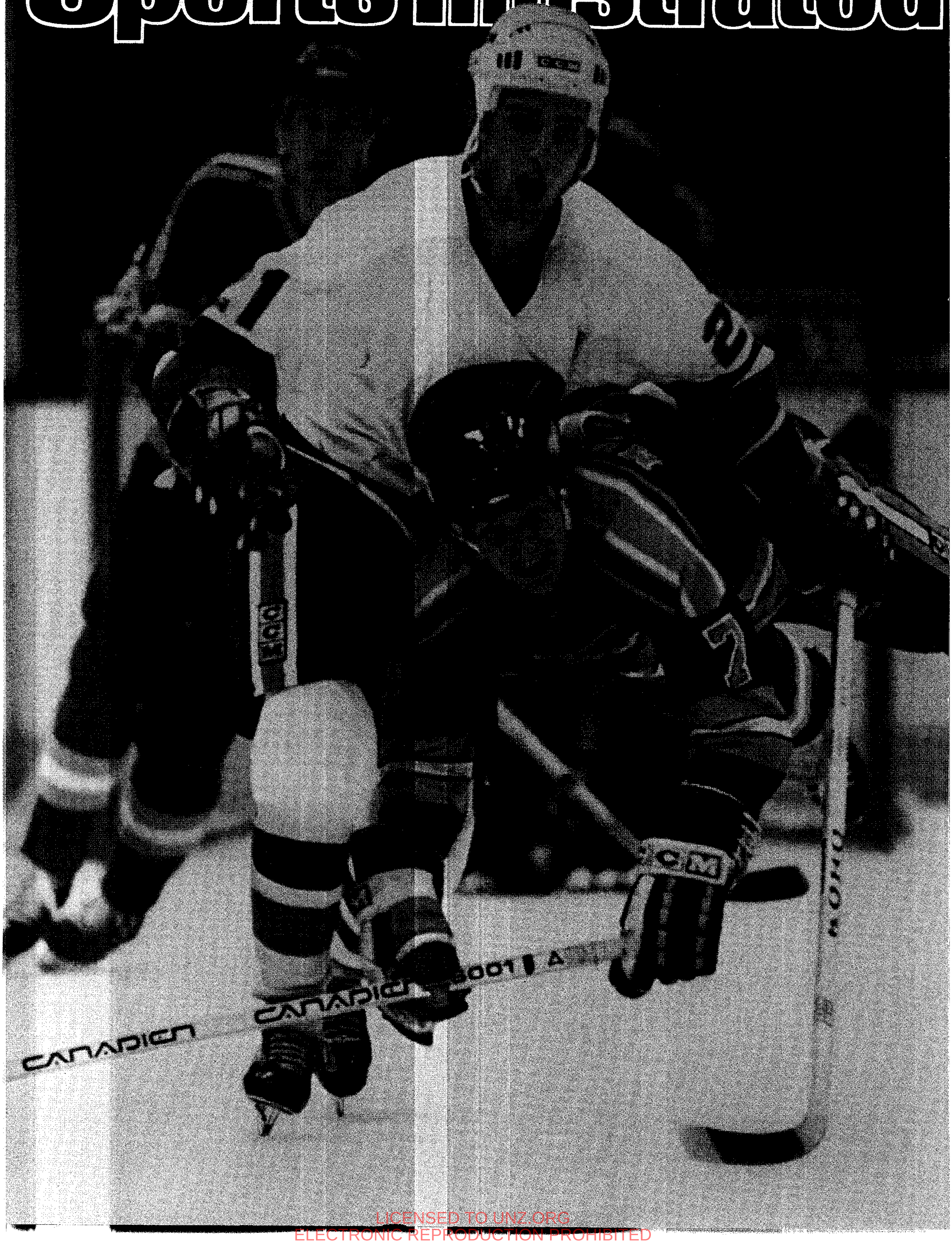
Sports Illustrated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Magazine	Audience (000)	B/W CPM
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Newsweek	5,746	7.66
US News & World Report	3,568	8.15
People	4,070	8.18
Time	7,246	8.35
Playboy	4,864	9.00
Business Week	2,308	11.09

Source: 1982 SMRB
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Sports Illustrated

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ringing readers closer to hockey's close encounters of the fast and high-flying kind is one way we capture a man's ind. Photography by Paul Bereswill for Sports Illustrated.

IN AND AROUND TOWN

By Ruth Gilbert

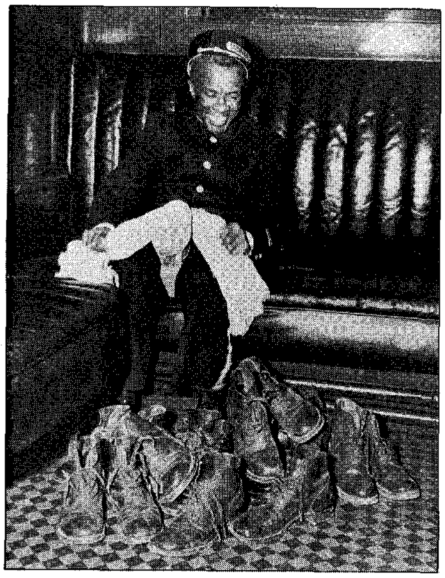
February 14 through 23

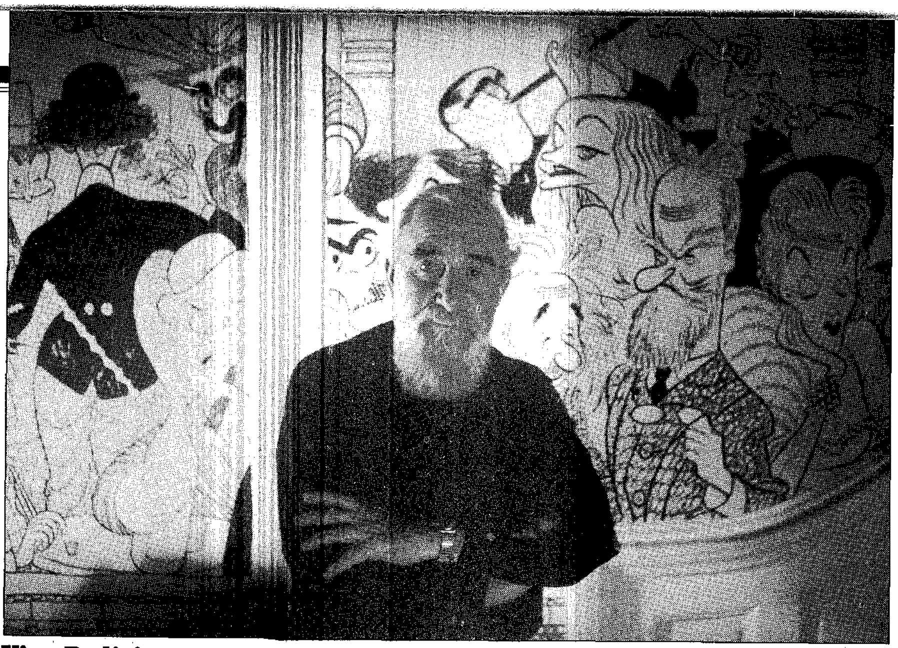
S	M	T	W	T	F	S
	14	15	16	17	18	19
20	21	22	23			

Lovely Benita Valente, one of the leading soprano recitalists in America, is giving a lieder series at Tully Hall beginning February 17. And for children, the Paper Bag Players are presenting a musical show, *Reasons to Be Cheerful,* on Saturdays and Sundays at Symphony Space through March 13.

Giving Shine

Channel 13's celebration of Black History Month continues with *Miles of Smiles, Years of Struggle,* a documentary describing the efforts of Pullman porters to organize a trade union. See it February 15 at 10 P.M.





Nina Redivivus

Hard to believe, but Al Hirschfeld is in his eightieth year, and Bloomingdale's is sponsoring a show of his past and present work, including some watercolors. The exhibit can be seen in the fifth-floor art gallery from February 23 through March 23.

On the River

A retrospective called "Looking at Music" is at the Regency now, and on February 20 and 21 the attractions are Irene Dunne and Allan Jones (right) in the Jerome Kern–Oscar Hammerstein II production of *Show Boat,* and *Till the Clouds Roll By,* a 1946 bio of Jerome Kern.

Fooling Around

Patricia Hodge and Jeremy Irons (above), together with Ben Kingsley, are the stars of *Betrayal,* and all three characters deceive one another in separate ways. The film, directed by David Jones, is based on Harold Pinter's play and opens at Cinema II February 20 (page 62).

How Sweet It Is

Jackie Gleason stars in *Sting II,* which tells you more about the nature of con men than you'll ever need to know. Co-stars are Mac Davis, Teri Garr, Karl Malden, and Oliver Reed, and the film opens February 18 at Gemini 2 and National.

Photographs: top, Robert Lewis; bottom right, Stephen Vaughan.

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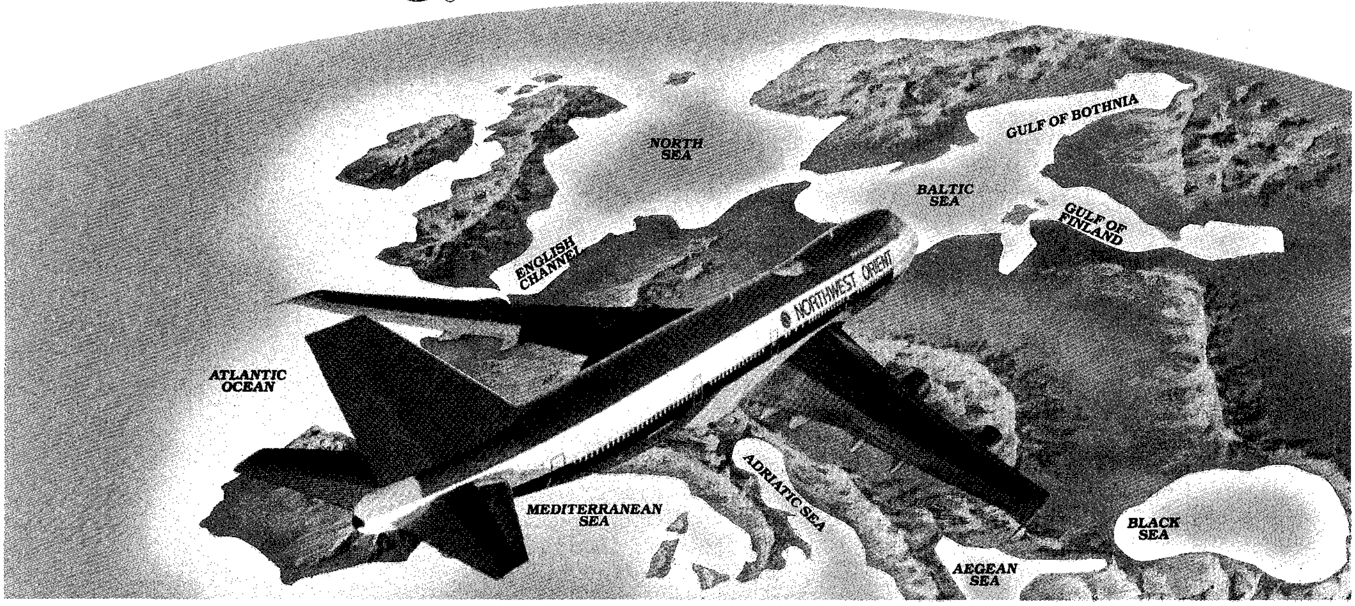
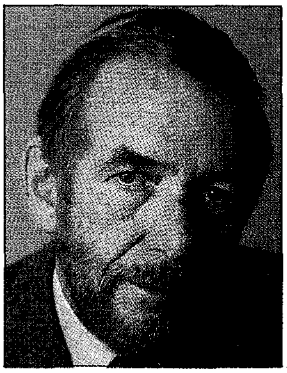


THE WORLD IS GOING OUR WAY.

New York

DIARY OF A HOMELESS MAN



BY JOHN R. COLEMAN

John R. Coleman, who from 1967 to 1977 was president of Haverford College, has spent much of his life investigating the problems of the country's disadvantaged, and most often in highly unusual ways.

He has worked as a ditchdigger, sandwich-and-salad man, garbage collector, and auxiliary policeman. He has also posed as a prisoner and a guard in several prisons. At 61, he is now the president of the Edna McConnell Clark Foundation, a philanthropy devoted to aiding the severely needy.

For his account of the plight of New York's homeless, Coleman spent ten days alone on the city's streets.

Wednesday, 1/19

SOMEHOW, 12 DEGREES AT 6 A.M. WAS COLDer than I had counted on. I think of myself as relatively immune to cold, but standing on a deserted sidewalk outside Penn Station with the thought of ten days ahead of me as a homeless man, the immunity vanished. When I pulled my collar closer and my watch cap lower, it wasn't to look the part of a street person; it was to keep the wind out.

My wardrobe wasn't much help. I had bought my "new" clothes—flannel shirt, baggy sweater, torn trousers, the cap and the coat—the day before on Houston Street for $19. "You don't need to buy shoes," the shopkeeper had said. "The ones you have on will pass for a bum's." I was hurt; they were shoes I often wore to the office.

Having changed out of my normal clothes in the Penn Station men's room, and stowed them in a locker, I was ready for the street. Or thought so.

Was I imagining it, or were people looking at me in a completely different way? I felt that men, especially the successful-looking ones in their forties and over, saw me and wondered. For the rest, I wasn't there.

At Seventh Avenue and 35th Street, I went into a coffee shop. The counterman looked me over carefully. When I ordered the breakfast special—99 cents plus tax—he told me I'd have to pay in advance. I did (I'd brought $40 to see me through my ten days), but I noticed that the other customers were given checks, and paid only when they left.

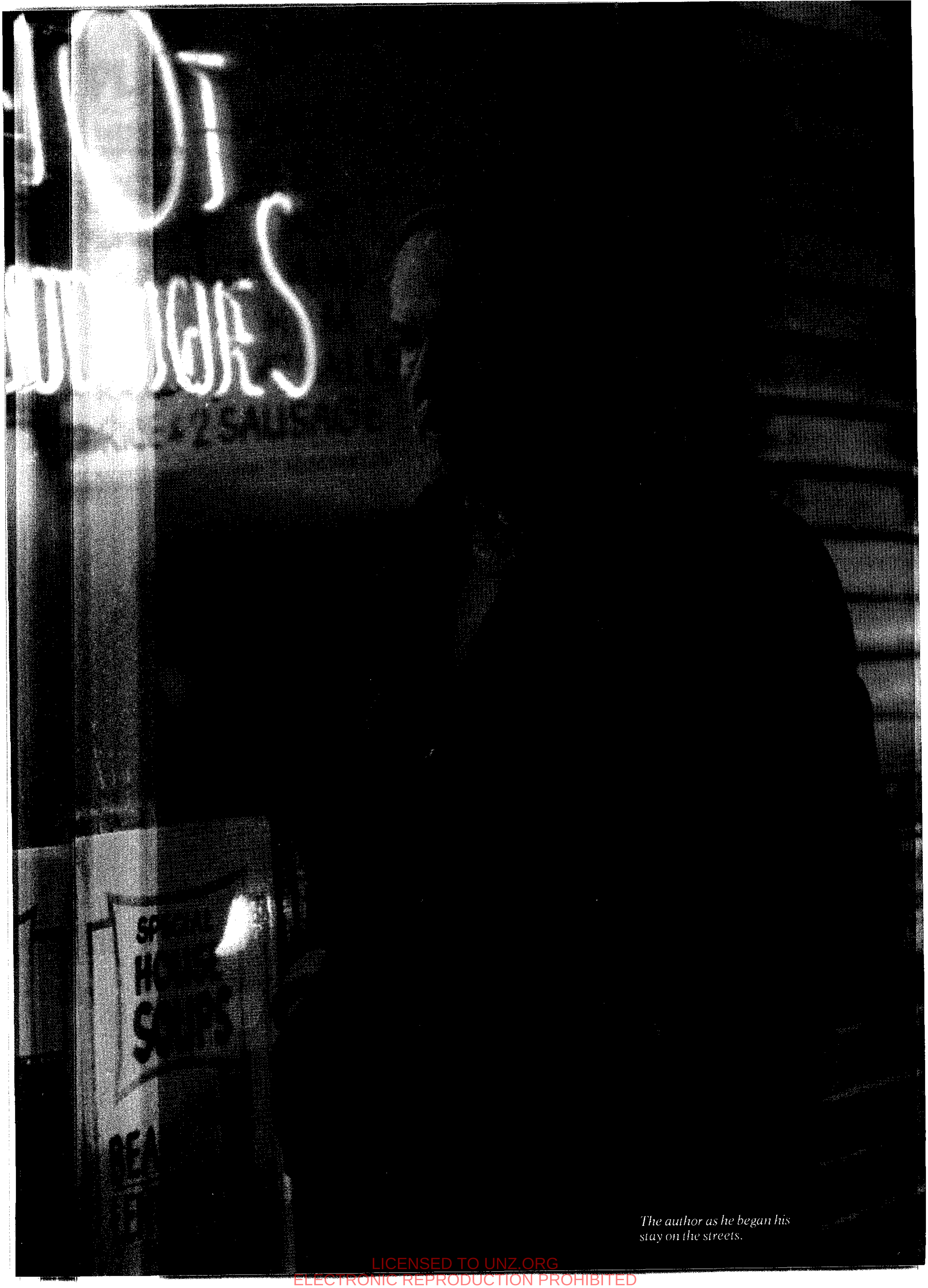
By 9:30, I had read a copy of the *Times* retrieved from a trash basket; I had walked most of the streets around the station; I had watched the construction at the new convention center. There was little else to do.

Later, I sat and watched the drug sales going on in Union Square. Then I went into the Income Maintenance Center on 14th Street and watched the people moving through the welfare lines. I counted the trucks on Houston Street.

I vaguely remembered a quote to the effect that "idleness is only enjoyable when you have a lot to do." It would help to be warm, too.

There was ample time and incentive to stare at the

Photographed by James Hamilton


HOT
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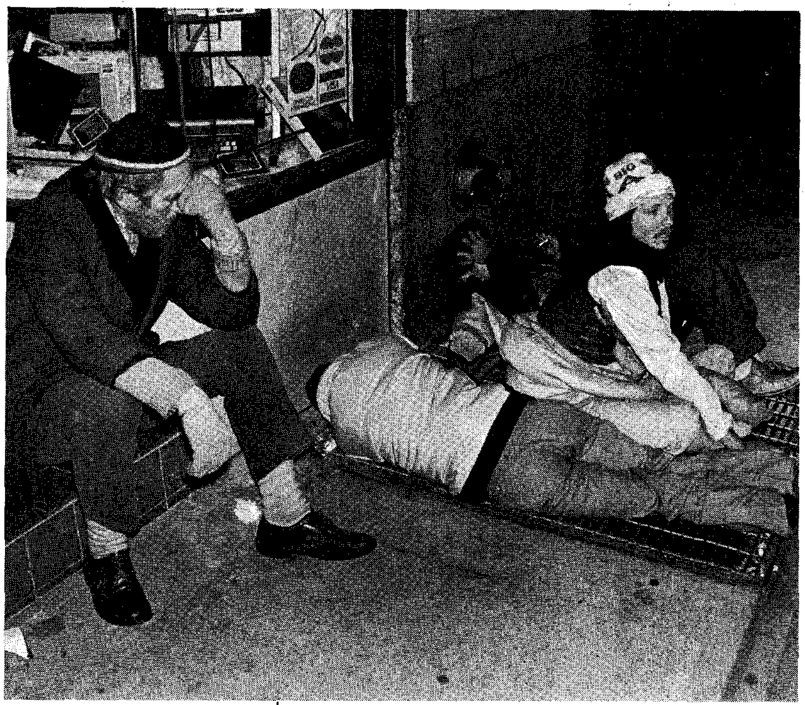
SAUSAGE
SPECIAL
HOUSE
SOUPS

The author as he began his stay on the streets.



Much of each day was spent in the search for somewhere to sit or sleep that was safe and, if possible, warm.

other homeless folk on the street. For the most part, they weren't more interesting than the typical faces on Wall Street or upper Madison Avenue. But the extreme cases caught and held the eye. On Ninth Avenue, there was a man on the sidewalk directing an imaginary (to me) flow of traffic. And another, two blocks away, tracing the flight of planes or birds—or spirits—in the winter sky. And there was a woman with gloves tied to her otherwise bare feet.

Standing outside the Port Authority Bus Terminal was a man named Howard. He was perhaps my age, but the seasons had left deeper marks on his face. "Come summertime, it's all going to be different," he told me. "I'm going to have a car to go to the beach. And I'm going to get six lemons and make me a jug of ice-cold lemonade to go with the car.

"This whole country's gone too far with the idea of one person being at the top. It starts with birthday parties. Who gets to blow out the candles? One person. And it takes off from there. If we're ever going to make things better, we gotta start with those candles."

Was there any chance of people like us finding work?

"Jobs are still out there for the young guys who want them," Howard said. "But there's nothing for us. Never again. No, I stopped dreaming about jobs a long time ago. Now I dream about cars. And lemonade."

Drugs and alcohol are common among the homeless. The damage done by them was evident in almost every street person I saw. But which was cause and which was effect? Does it matter, once this much harm has been done?

WAS I IMAGINING IT, OR WERE PEOPLE LOOKING AT ME IN A VERY DIFFERENT WAY?

Penn Station

My wanderings were all aimless. There was no plan, no goal, no reason to be anywhere at any time. Only hours into this role, I felt a useless part of the city streets. I wasn't even sure why I was doing this.

At about 3:30 in the afternoon, I decided to try to warm up with a few other drifters in Penn Station. An Amtrak police officer came along within minutes and shooed all of us outside. Only some empty Thunderbird bottles remained behind as evidence that we had been there.

I knew these officers meant business. The week before, while preparing myself for this brief entry into their world, I had observed the homeless around the station through four nights. At about 2 A.M. on the first night, in the men's washroom, I came upon three Amtrak officers who had apparently found two young men having sexual relations in one of the toilet stalls.

The sergeant in the trio said and did little. The second cop was fairly quiet. But the third one—I have his name if Amtrak wants it—was in his element. He called the two cowering men every abusive name he had at his command, threw them up against the wall to frisk them, and then tried to see how close he could come to their outspread fingers with sharp blows of his nightstick. He told one of the pair that they had a big guy named Seymour they saved especially for punks like him and that Seymour was on his way down to do a job on him.

He ordered the man into one of the toilet booths, told him to face the wall, drop his pants, and bend over the toilet. Then he stomped across the washroom floor and in a deep garbled voice said, "I'm Seymour. Where's the guy waiting for a job?"

Noticing that an Allied Maintenance cleaner was in the room and had a plastic spray can hanging from the belt of his orange jumpsuit, the Amtrak cop snatched the can and went into the booth. "Got to lubricate you first, man." He later asked the cleaner what was in the can. When told it was about one-third ammonia and two-thirds water, he grumbled, "Too bad. There should've been more ammonia."

I felt sick and left. But I now knew enough not to fool around with that brand of cop.

A weathered drifter told me about a hideaway down in the bowels of the station, where it was warm and quiet. I found my way there and lay down on some old newspapers to sleep.

How long did I sleep? It didn't seem long at all. I was awakened by a flashlight shining in my eyes, and a voice, not an unkind one, saying, "You can't sleep here. Sorry, but you have to go outside."

I hadn't expected to hear that word "sorry." It was touching.

I left and walked up to 47th Street, between Fifth and Madison Avenues, where I knew there was a warm grate in the sidewalk. (I've been passing it every morning for over five years on my way to work.) One man was asleep there already. But there was room for two, and he moved over.

Thursday. 1/20

WHEN YOU'RE SPENDING THE night on the street, you learn to know morning is coming by the kinds of trucks that roll by. As soon as there are other than garbage trucks—say, milk or bread trucks—you know the night will soon be over.

I went back to Penn Station to clean up in the washroom. The care with which some of the other men with me bathed themselves at the basins would have impressed any public-health officer. And I couldn't guess from the appearance of their clothes who would be the most fastidious.

I bought coffee and settled back to enjoy it out of the main traffic paths in the station. No luck. A cop found me and told me to take it to the street.

After breakfast ($1.31 at Blimpie), I walked around to keep warm until the public library opened. I saw in a salvaged copy of the *Times* that we had just had our coldest night of the year, well below zero with the windchill factor, and that a record 4,635 people had sought shelter in the city's hostels.

The library was a joy. The people there treated me the same as they might have had I been wearing my business suit. To pass the time, I got out the city's welfare reports for 50 years ago. In the winter of 1933, the city had 4,524 beds available for the homeless, and all were said to be filled every night. The parallel to 1983 was uncanny. But, according to the reports, the man in charge of the homeless program in 1933, one Joseph A. Manning, wasn't worried about the future. True, the country was in the midst of a depression. But there had been a slight downturn in the numbers served in the shelters in the two months immediately preceding his report. This meant, wrote Manning, that "the depression, in the parlance of the ring, is K.O.'d."

Already, I notice changes in me. I walk much more slowly. I no longer see a need to beat a traffic light or to be the first through a revolving door. Force of habit still makes me look at my wrist every once in a while. But there's no watch there, and it wouldn't make any difference if there were. The thermometer has become much more important to me now than any timepiece could be.

The best thing about walking Manhattan's streets with so much time on my hands is the chance to stop, look upward, and celebrate what I see. Above the ugly, past the dull, and beyond the pretentious are gems I'd never really looked at before.

Today, I saw the Flatiron Building in a new light. I soaked up the quiet of the Little Church Around the Corner. I studied the ironwork outside a couple of the houses on the west side of Gramercy Park.

No need to hurry on.

The temperature rose during the day. Just as the newspaper headlines seem to change more slowly when you're on the streets all day long, so the temperature seems to change more rapidly and tellingly.

At about 9 P.M., I went back to the heated grate on 47th Street. The man who had been there last night was already in place. He made it clear that there was again room for me.

I asked him how long he had been on the streets.

"Eleven years, going on twelve," he said.

"This is only my second night."

"You may not stick it out. This isn't for every man."

"Do you ever go into the shelters?"

"I couldn't take that. I prefer this anytime."

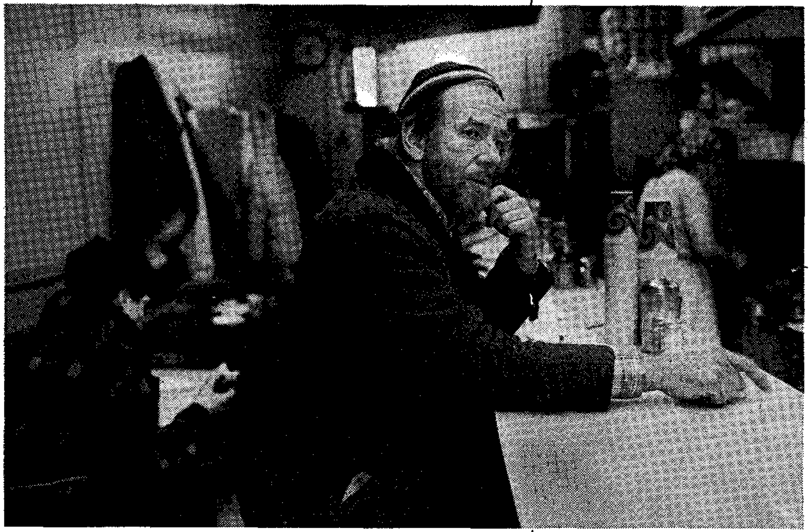
Friday, 1/21

WHEN I LEFT MY GRATE MATE—long before dawn—he wished me a good day. I returned the gesture. He meant his, and I meant mine.

In Manhattan's earliest hours, you get the feeling that the manufacture and removal of garbage is the city's main industry. So far, I haven't been lucky or observant enough to rescue much of use from the mounds of trash waiting for the trucks and crews. The best find was a canvas bag that will fit nicely over my feet at night.

I'm slipping into a routine: Washing up at the station. Coffee on the street. Breakfast at Blimpie. A search for the *Times* in the trash baskets. And then a leisurely stretch of reading in the park.

Some days bring more luck than others. Today I found 20 cents in a pay-phone slot, and heard a young flutist playing the music of C. P. E. Bach on Sixth Avenue between 9th and 10th Streets. A lot of people ignored her, even stepped over her flute case as if it were litter on the sidewalk. More often than not, those who put money in the case looked embarrassed. They seemed to be saying, "Don't let anyone see me being appreciative."



The price of a bowl of soup also bought a brief respite from the otherwise endless—and aimless—wandering.

By nightfall, the streets were cruelly cold once again.

A woman in an expensive fur coat, fur hat, and fur boots was preaching through a loudspeaker in Times Square: "Your cars, your jewelry, your wealth won't get you into heaven without accepting Jesus. Until you call on God to cleanse yourself, you're ordering yourself to hell."

I went up to the woman and asked her if furs would help. She looked at me as if I needed counseling. Or maybe a bath.

I headed for the 47th Street grate again but found my mate gone. There was no heat coming

Gramercy Park

ALREADY, I NOTICE SOME CHANGES IN ME. I WALK MORE SLOWLY. THERE'S NO NEED TO HURRY.

47th Street

ALL I WANTED WAS TO BE WARM AND DRY ONCE MORE.

up through it. Do they turn it off on Friday nights? Don't we homeless have any rights?

On the northwest corner of Eighth Avenue and 33rd Street, there was a blocked-off subway entrance undergoing repair. I curled up against the wall there under some cardboard sheets. Rain began to fall, but I stayed reasonably dry and was able to get to sleep.

At some point, I was awakened by a man who had pulled back the upper piece of cardboard.

"You see my partner here. You need to give us some money."

I was still half-asleep. "I don't have any."

"You must have something, man."

"Would I be sleeping here in the rain if I did?"

His partner intervened. "C'mon. Leave the old bastard alone. He's not worth it."

"He's got something. Get up and give it to us."

I climbed to my feet and began fumbling in my pocket. Both men were on my left side. That was my chance. Suddenly I took off and ran along 33rd Street toward Ninth Avenue. They gave no chase. And a good thing, too, because I was too stiff with cold to run a good race.

Saturday, 1/22

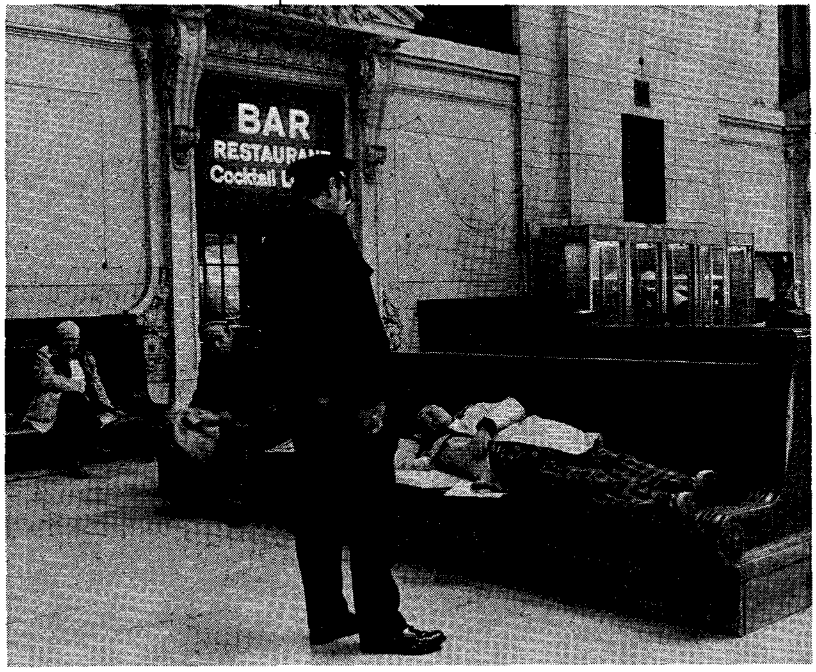
A MAN I SQUATTED NEXT TO IN A doorway on 29th Street said it all: "The onliest thing is to have a warm place to sleep. That and having somebody care about you. That'd be even onlier."

He had what appeared to be rolls of paper toweling wrapped around one leg and tied with red ribbon. But the paper, wet with rain by now, didn't seem to serve any purpose.

I slept little. The forecast was for more rain tomorrow, so why wish the night away?

The morning paper carried news of Mayor Koch's increased concern about the homeless.

But what can he do? He must worry that the more New York does to help, the greater the numbers will grow. At the moment he's berating the synagogues for not doing anything to take street people in.



The police were quick to move drifters out of the waiting rooms at Grand Central and Penn Station.

Watching people come and go at the Volvo tennis tournament at Madison Square Garden, I sensed how uncomfortable they were at the presence of the homeless. Easy to love in the abstract, not so easy face to face.

It's no wonder that the railway police are under orders to chase us out of sight.

Perhaps a saving factor is that we're not individuals. We're not people anybody knows. So far I've had eye contact with only three people who know me in my other life. None showed a hint of recognition. One was the senior auditor at Arthur Andersen & Company, the accounting firm that handles the Clark Foundation, my employer. One was a fellow lieutenant in the Auxiliary Police Force, a man with whom I had trained for many weeks. And one was an owner in the cooperative apartment building where I live.

The soups I've had each night at the Pavillion restaurant, on Eighth Avenue near Madison Square Garden, have been good enough to compete with the fare at some of New York's fancier eateries. The lentil, the clam, and the vegetable taste even better when you consider the price—$1. And there's no problem with slow service during peak hours. Tonight's soup, cream of turkey, wasn't anything special. Still, everyone is allowed an off night.

Early in the evening I fell asleep on the Seventh Avenue steps outside the Garden. Three Amtrak cops shook me awake to ask if two rather good-looking suitcases on the steps were mine. I said that I had never seen them.

One cop insisted that I was lying, but then a black man appeared and said they belonged to a friend of his. The rapid-fire questioning from two of the cops soon made that alibi rather unlikely. The third cop was going through the cases and spreading a few of the joints he found inside on the ground.

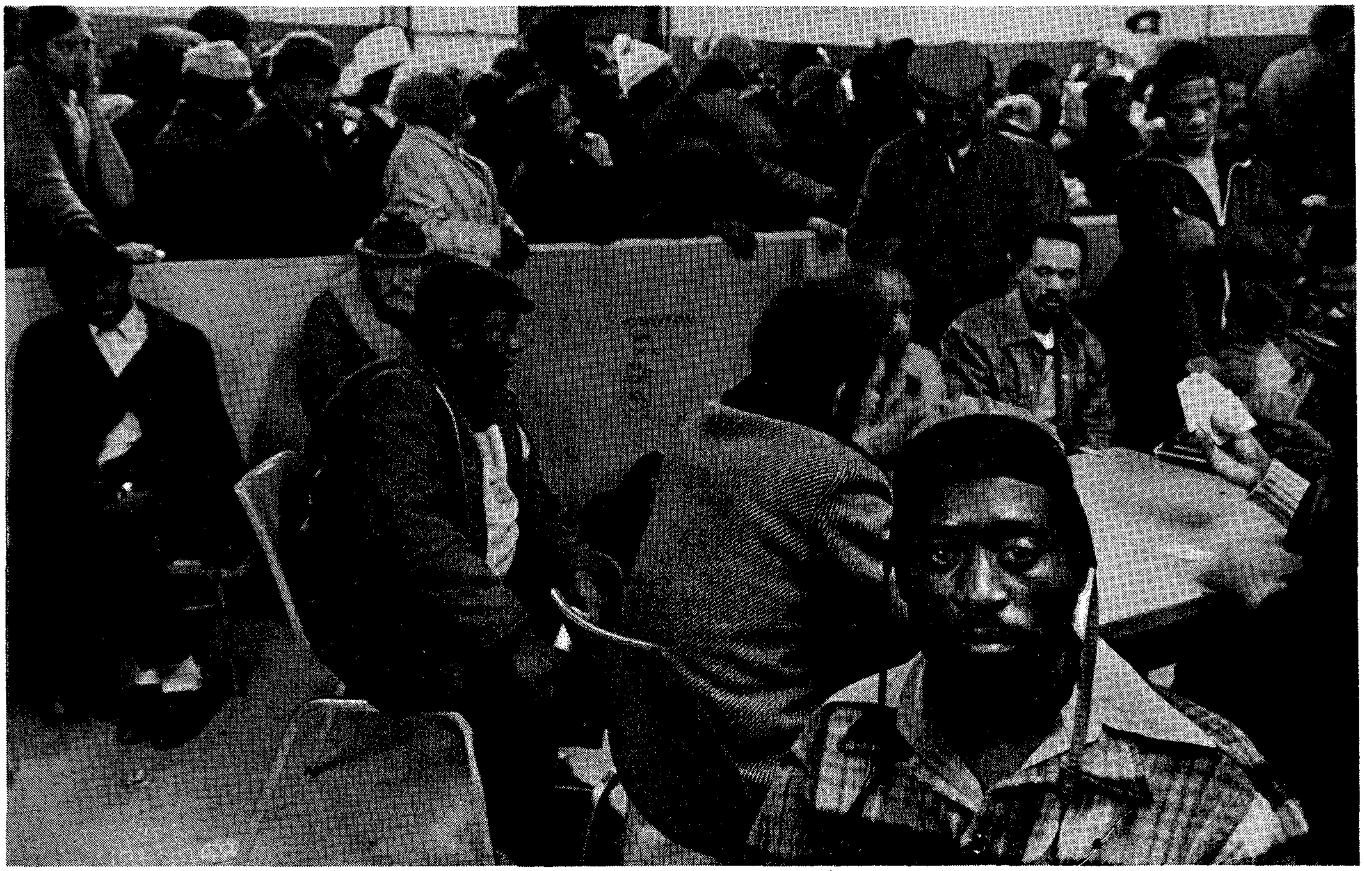
As suddenly as it had begun, the incident was over. The cops walked away, and the man retrieved the bags. I fell back to sleep. Some hours later when I woke up again, the black man was still there, selling.

Sunday. 1/23

A NEW DISCOVERY OF A WARM AND dry, even scenic, place to sit on a rainy day: the Staten Island Ferry.

For one 25-cent fare, I had four crossings of the harbor, read all I wanted of the copy of the Sunday *Times* I'd found, and finished the crossword puzzle.

When I got back to the Garden, where the tennis tournament was in its last hours, I found the police were being extra diligent in clearing us away from the departing crowds. One older woman was particularly incensed at being moved. "You're ruining my sex life," she shouted. "That's what you're doing. My sex life. Do you hear?"



The Men's Shelter at 8 East 3rd Street is the last resort for people turned away from other city facilities.

A younger woman approached me to ask if I was looking for love. "No, ma'am. I'm just trying to stay out of the rain."

That was only the third such approach in five days. My age is telling.

There were moments of special magic late in the afternoon. As darkness fell and fog moved in, the bright lights atop the Empire State and Chrysler Buildings cut through the mist and gave anyone with time to look a picture of their spiky summits floating eerily above the empty streets.

Such building lines as one could see at street level were softened by the fog, and the world didn't seem quite so harsh for a while. Wet, but livable.

So, back to the unused subway entrance, because there was still no heat across town on the 47th Street grate.

The night was very cold. Parts of me ached as I tried to sleep. Turning over was a chore, not only because the partially wet cardboard had to be rearranged with such care, but also because the stiffer parts of my body seemed to belong to someone else. Whatever magic there was in those lights cutting down through the fog was gone by now. All I wanted was to be warm and dry once more. Magic could wait.

Monday. 1/24

EARLY THIS MORNING I WENT TO THE warren of employment agencies on 14th Street to see if I could get a day's work. There was very little action at most of these last-ditch offices, where minimum wages and sub-minimum conditions are the rule.

But I did get one interview and thought I had a dishwashing job lined up. I'd forgotten one thing. I had no identification with me. No identification, no job.

There was an ageless, shaggy woman in Bryant Park this morning who delivered one of the more interesting monologues I've heard. For a full ten minutes, with no interruption from me beyond an occasional "Uh-huh," she analyzed society's ills without missing a beat.

Beginning with a complaint about the women's and men's toilets in the park being locked ("What's a poor body to do?"), she launched into the strengths of the Irish, who, though strong, still need toilets more than others, and the weaknesses of the English and the Jews, the advantages of raising turkeys over other fowl, and the wickedness of Eleanor Roosevelt in letting the now Queen Mother and that stuttering king of hers rave so much about the hot dogs served at Hyde Park that we had no alternative but to enter World War II on their side. The faulty Russian satellite that fell into the Indian Ocean this morning was another example of shenanigans, she said. It turns out the Russians and Lady Diana, "that so-called Princess of Wales," are in cahoots to keep us so alarmed about such things far away from home that we don't get anything done about prayer in schools or the rest of it. But after all, what would those poor Protestant ministers do for a living if the children got some real religion in school, like the kind we got from the nuns, God bless them?

That at least was the gist of what she said. I know I've missed some of the finer points.

At 3:30 P.M., with more cold ahead, I sought out the Men's Shelter at 8 East 3rd Street. This is the principal entry point for men seeking the

East 3rd Street

I'VE SEEN DRAWINGS OF WORKHOUSES AND ASYLUMS IN DICKENS'S TIME. NOW I'VE SEEN THE REAL THING.

“Mr. Bullhorn”

THE OBSCENITIES DIDN'T STOP ONCE WE HAD BEEN GIVEN OUR FOOD.

city's help. It provides meals for 1,300 or so people every day and beds for some few of those. I had been told that while there was no likelihood of getting a bed in this building I'd be given a meal here and a bed in some other shelter.

I've seen plenty of drawings of London's workhouses and asylums in the times of Charles Dickens. Now I've seen the real thing, in the last years of the twentieth century in the world's greatest city.

The lobby and the adjacent "sitting room" were jammed with men standing, sitting, or stretched out in various positions on the floor. It was as lost a collection of souls as I could have imagined. Old and young, scarred and smooth, stinking and clean, crippled and hale, drunk and sober, ranting and still, parts of another world and parts of this one. The city promises to take in anyone who asks. Those rejected everywhere else find their way to East 3rd Street.

The air was heavy with the odors of Thunderbird wine, urine, sweat, and, above all, nicotine and marijuana. Three or four Human Resources Administration police officers seemed to be keeping the violence down to tolerable levels, but barely so.

After a long delay, I got a meal ticket for dinner and was told to come back later for a lodging ticket.

It was time to get in line to eat. This meant crowding into what I can only compare to a cattle chute in a stockyard. It ran along two walls of the sitting room and was already jammed. A man with a bullhorn kept yelling at us to stand up and stay in line. One very old and decrepit (or drunk?) man couldn't stay on his feet. He was helped to a chair, from which he promptly fell onto the floor. The bullhorn man had some choice obscenities for him, but they didn't seem to have any effect. The old man just lay there, and we turned our thoughts back to the evening meal.

Anyone who lingered more than a few minutes over his meal at the 3rd Street shelter risked the wrath of the staff.

I made a quick, and probably grossly unfair, assessment of the hundreds of men I could see in the room. Judging them solely by appearance, alertness, and body movements, I decided that one-quarter of them were perfectly able to work; they, more likely than not, were among the warriors who helped us win the battle against inflation by the selfless act of joining the jobless ranks. Another quarter might be brought back in time into job-readiness by some counseling and some caring for them as individuals. But the other half seemed so ravaged by illness, addiction, and sheer neglect that I couldn't imagine them being anything but society's wards from here on out to—one hopes—a peaceful end.

At the appointed hour, we were released in groups of 20 or 30 to descend the dark, filthy steps to the basement eating area. The man with the bullhorn was there again, clearly in charge and clearly relishing the extra power given to his voice by electric amplification. He insulted us collectively and separately without pause, but because his vocabulary was limited it tended to be the same four-letter words over and over.

His loudest attack on me came when I didn't move fast enough to pick up my meal from the counter. His analysis of certain flaws in my white ancestry wasn't hard to follow, even for a man in as much of a daze as I was.

The shouting and the obscenities didn't stop once we had our food. Again and again we were told to finish and get out. Eating took perhaps six minutes, but those minutes removed any shred of dignity a man might have brought in with him from the street.

Back upstairs, the people in charge were organizing the people who were to go to a shelter in Brooklyn. Few had volunteered, so there was more haranguing.

In the line next to the one where I was waiting for my lodging ticket a fight suddenly broke out. One man pulled a long knife from his overcoat pocket. The other man ran for cover, and a police officer soon appeared to remove the man with the knife from the scene. The issue, it seems, was one of proper places in the line.

There still weren't enough Brooklyn volunteers to suit the management, so they brought in their big gun: Mr. Bullhorn. "Now, listen up," he barked. "There aren't any buses going to Ft. Washington [another shelter] until 11:30, so if you want to get some sleep, go to Brooklyn. Don't ask me any questions. Just shut up and listen. It's because you don't listen up that you end up in a place like this."

I decided to ask a question anyway, about whether there would still be a chance for me to go to Brooklyn once I got my lodging ticket. He turned on me and let me have the full force of the horn: "Don't ask questions, I said. You're not nobody."

The delays at the ticket-issuing window went on and on. Three staff members there seemed reasonably polite and even efficient. The fourth and heaviest one—I have no idea whether it was a man or woman—could not have moved more slowly without coming to a dead halt. The voice of someone who was apparently a supervisor came over the public-address system from time to time to apologize for the delay in going to the Ft. Washington shelter, which was in an armory, but any good he did from behind the scenes was undone by the staff out front and a "see-no-work, hear-no-work, do-no-work" attendant in the office.

As 11:30 approached, we crowded back into the sitting room to get ready to board the buses. A new martinet had appeared on the scene. He got as much attention through his voice, cane, and heavy body as Mr. Bullhorn had with his amplifying equipment. But this new man was more openly vile and excitable; he loved the power that went with bunching us all up close together and then ordering us to stretch out again in a thinner line. We practiced that routine several times.

At one point, the new man jumped up from a card game in which he was a noisy participant and charged across the floor to berate a small, terrified Hispanic who, he claimed, had just defecated on the floor. There was no evidence in sight to confirm that, but who were we to challenge this strutting member of the staff?

Long after the scheduled departure, the lines moved. We sped by school buses to the armory at Ft. Washington Avenue and 168th Street. There we were met, just before 2:30 A.M., by military police, social workers, and private guards. They marched us into showers (very welcome), gave us clean underwear, and sent us upstairs to comfortable cots arranged in long rows in a room as big as a football field.

There were 530 of us there for the night, and we were soon quiet.

Tuesday, 1/25

WE WERE WAKENED AT 6 A.M. BY whistles and shouting, and ordered to get back onto the buses for the return trip to lower Manhattan as soon as possible.

Back at 8 East 3rd Street, the worst of the martinets were off duty. So I thought breakfast might be a bit quieter than dinner had been. Still, by eight, I had seen three incidents a bit out of the ordinary for me.

A man waiting for breakfast immediately ahead of me in the cattle chute suddenly grabbed a chair from the adjoining area and prepared to break it over his neighbor's head. In my haste to get out of the way, I fell over an older man sleeping against the wall. After some shouts about turf, things cooled off between the fighters, and the old man forgave me.

In the stairwell leading down to the eating area, a young man made a sexual advance to me. When I withdrew from him and stupidly reached for my coat pocket, he thought I was going for a weapon. He at once pinned me against the wall and searched my pockets; there was nothing there.

As I came out of the building onto East 3rd Street, two black Human Resources Administration policemen were bringing two young blacks into the building. One officer had his man by the neck. The other officer had his man's hands cuffed behind his back and repeatedly kicked him hard in the buttocks.

My wanderings were still more aimless today. I couldn't get East 3rd Street out of my mind. What could possibly justify some of that conduct? If I were a staff member there, would I become part of the worst in that pattern? Or would I simply do as little, and think as little, as possible?

At day's end I can't recall much of where I went or why I went there.

Only isolated moments remain with me. Like the man on Fifth Avenue caught behind a pretzel vendor who was trying to move her heavy cart through noon-hour traffic. The man, very well and warmly dressed, knew his rightful place in the world, which wasn't behind this lumbering vehicle. "Let's move it," he said. "Let's move it." Late for lunch, I suppose.

Or like staring at the elegant crystal and silver in the shops just north of Madison Square Park and wondering what these windows say to the people I'd spent the night with.

Much too soon it was time to go back to the shelter for dinner and another night. At first I thought I didn't have the guts to do it again. Does one have to do *this* to learn who the needy are? I wanted to say, "Enough! There's only so much I need to see."

But I went back to the shelter anyway, probably because it took more guts to quit than it did to go ahead.

A man beside me in the tense dinner line drove one truth of this place home to me. "I never knew hell came in this color," he said.

I was luckier in my assignment for the night. I drew the Keener Building, on Wards Island, a facility with a capacity of 416 men. The building was old and neglected, and the atmosphere of a mental hospital, which it once was, still hung over it. But the staff was polite, the rooms weren't too crowded (there were only twelve beds in Room 326), the single sheet on each bed was clean, and there was toilet paper in the bathroom.

There were limits and guards and deprivations, but there was also an orderliness about the place. Here, at least, I didn't feel I had surrendered all of my dignity at the door.

Wednesday, 1/26

ANY THOUGHT I HAD THAT I COULD easily get back to Manhattan in the morning for a day in the streets was set aside when I learned that, even before I got breakfast, I had to "see the social worker." That, I assumed, meant counseling about my future. And I'm as interested in my future as the next man.

All nine of us who were new to Wards Island and some who had been there longer were put in a waiting room at 7 A.M. Those of us who had had no breakfast got a plastic bowl of lukewarm farina, a small carton of milk, two slices of bread, and tepid coffee. Not bad.

At one point there were 35 of us in the room waiting to see one staff member or another—23 blacks, six Hispanics, and six whites. That seemed to be about the same ratio I had seen elsewhere in the shelter.

By eleven, few names had been called. I asked if I could leave. "No problem." I was on a Manhattan-bound bus within minutes. I still wonder what the social worker might have told me if he or she had been available.

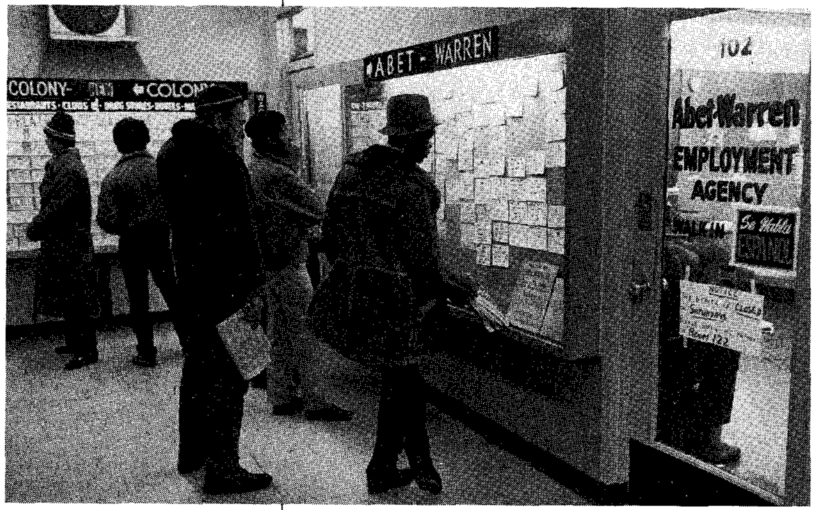
I tried the mushroom-and-barley soup at the B&H Dairy luncheonette, on Second Avenue between East 7th Street and St. Marks Place. It was expensive, about $2 for soup, bread, and

Breakfast

I FELL OVER AN OLDER MAN SLEEPING AGAINST THE WALL. AFTER SOME SHOUTS ABOUT TURF, HE FORGAVE ME.

coffee, but worth it. And I didn't have to pay in advance.

A few minutes' walk away, at Cooper Union, I came upon the 9th Street Stompers doing a noon-hour performance in the street. Here were six musicians obviously enjoying themselves and asking us to do the same. When they played "St. James Infirmary," I felt like dancing the day away. Too bad I'm too shy to dance alone.



The employment agencies on 14th Street offer slim hope even to the homeless still willing and able to take work at minimal wages.

Dinner

Back to the shelter on East 3rd Street for dinner.

There is simply no other situation I've seen that is so devoid of any graces at all, so tense at every moment, or so empty of hope. The food isn't bad, and the building is heated; that's all it has going for it.

THERE WAS A MAN IN LINE NEXT TO ME. "I NEVER KNEW HELL CAME IN THIS COLOR," HE SAID.

The only cutlery provided is a frail plastic spoon. With practice you can spread hard oleo onto your bread with the back of one. If there's liver or ham, you don't have to cut it; just put it between the two pieces of bread that go with each meal. Everything else—peas, collard greens, apple pudding, plums—can be managed with the spoon. And talk over dinner or sipping, rather than gulping, coffee isn't all that important.

What is hardest to accept is the inevitable jungle scene during the hour you stand in line waiting to eat. Every minute seems to be one that invites an explosion. You know instinctively that men can't come this often to the brink without someone going over. One person too many is going to try to jump ahead in line. One particular set of toes is going to be stepped on by mistake. And the lid is going to blow.

The most frightening people here are the many young, intensely angry blacks. Hatred pours out in all of their speech and some of their actions. I could spend a lot of time imagining how and why they became so completely angry—but if I were the mayor, the counselor, or the man with the bullhorn, I wouldn't know how to divert them from that anger anymore. Hundreds and hundreds of men here have been destroyed by alcohol or drugs. A smaller, but for me more poignant, number are being destroyed by hate.

Their loudest message—and because their voices are so strong it is very loud indeed—is "Respect me, man." The constant theme is that someone or some group is putting them down, stepping on them, asking them to conform to a code they don't accept, getting in their way, writing them off.

So most of the fights begin over turf. A place in line. A corner to control. The have-nots scrapping with the have-nots.

Does the staff at the shelter have any training in dealing with explosions? Those martinets I saw are going to make things worse rather than better if they are on duty and some incident triggers major violence. They equate control with shouting the loudest and banging the hardest. I pray that the staff members I didn't see have a different vision.

Tonight, I chose the Brooklyn shelter because I thought the buses going there would leave soonest. The shelter, a converted school, is on Williams Avenue and has about 400 beds.

We left in fairly good time but learned when we got to the shelter that no new beds would be assigned until after 11 P.M. We were to sit in the auditorium until then.

At about ten, a man herded as many of us newcomers as would listen to him into a corner of the auditorium. There he delivered an abusive diatribe outlining the horror that lay ahead for our possessions and our bodies during the night to come. It made the ranting at East 3rd Street seem tame.

It's illustrative of what the experience of homelessness and helplessness does to people that all of us—regardless of age, race, background, or health—listened so passively.

Only at midnight, when some other officials arrived, did we learn that this man had no standing whatsoever. He was just an underling who strutted for his time on the stage before any audience cowed enough to take what he dished up.

As it turned out, for the 68 or so of us who had been sent to Brooklyn, there were no more than about fifteen beds. Why this was so wasn't discussed. We were just ordered back into the auditorium to await transportation over to Ft. Washington. Losers accept these losses meekly.

It was 3 A.M. when the luckiest of us got to the armory. Still, there was a happy ending: Because we had all been subjected to an ice-cold shower in Brooklyn much earlier, we were allowed to go to bed without another one.

Thursday. 4/27

BACK ON THE STREET THIS MORNING, I became conscious of how little time I had left to live this way. There seemed so much still to do, and so little time in which to do it.

One part of me tells me I have been fully a part of this. I know I walk with slower steps and bent shoulders. I know I see the Amtrak cops—but not the city cops—as people to hide from rather than to turn to. I know I worry a lot more about keeping clean.

But then I recall how foolish that is. I'm acting. This will end tomorrow night. I can quit anytime I want to. And unlike my mate from 47th Street, I haven't the slightest idea of what eleven years of sleeping on a grate amount to.

Early this afternoon, I went again to the

Pavillion restaurant, where I had eaten five times before. I didn't recognize the man at the cash register.

"Get out," he said.

"But I have money."

"You heard me. Get out." His voice was stronger.

"That man knows me," I said, looking toward the owner in the back of the restaurant.

The owner nodded, and the man at the register said, "Okay, but sit in the back."

If this life in the streets had been real, I'd have gone out the door at the first "Get out." And the assessment of me as not worthy would have been self-fulfilling; I'd have lost so much respect for myself that I wouldn't have been worthy of being served the next time. The downward spiral would have begun.

Until now I haven't understood the extent of nicotine addiction. Dependencies on drugs and alcohol have been around me for a long time, but I thought before that smoking was a bad habit rather easy to overcome.

How many times have I, a non-smoker, been begged for a cigarette in these days? Surely hundreds. Cigarettes are central. A few folks give them away, a small number sell them for up to 8 cents apiece, and almost all give that last pathetic end of a butt to the first man who asks for what little bit is left. I know addiction now as I didn't before.

Tonight, after a repeat of the totally degrading dinner-line scene at East 3rd Street, I signed up for Keener once again. No more Brooklyn for me.

Sitting upstairs with the other Keener-bound men, I carelessly put my left foot on the rung of the chair in front of me, occupied by a young black.

"Get your foot off, yo."

("Yo" means "Hey, there," "Watch yourself," "Move along," and much more.)

I took it off. "Sorry," I said.

But it was too late. I had broken a cardinal rule. I had violated the man's turf. As we stood in the stairwell waiting for the buses, he told a much bigger, much louder, much angrier friend what I had done.

That man turned on me.

"Wait till we get you tonight, whitey. You stink. Bad. The worst I've ever smelled. And when you put your foot on that chair, you spread your stink around. You better get yourself a shower as soon as we get there, but it won't save you later on. . . . And don't sit near me or him on the bus. You hear, whitey?"

I didn't reply.

The bombardment went on as we mounted the bus. No one spoke up in my defense. Three people waved me away when I tried to sit next to them. The next person, black and close to my age, made no objection when I sat beside him.

The big man continued the tirade for a while, but he soon got interested in finding out from the driver how to go about getting a bus-driver's license. Perhaps he had come down from a high.

I admit I was scared. I wrote my name, address, and office telephone number on a piece of paper and slipped it into my pocket. At least someone would know where to call if the threats were real. I knew I couldn't and wouldn't defend myself in this setting.

While we stood in line on Wards Island waiting for our bed assignments, there were plenty of gripes about the man who was after me. But no one said anything directly to him. Somehow it didn't seem that this was the night when the meek would inherit the earth.

I slept fitfully. I don't like lying with the sheet hiding my face.

Wards Island

I WROTE MY NAME ON A PIECE OF PAPER. AT LEAST SOMEONE WOULD KNOW WHERE TO CALL IF THE THREATS WERE REAL.

Friday, 1/28

I WAS UP AND OUT OF KEENER AS EARLY AS possible. That meant using some of my little remaining money for a city-bus ride back to Manhattan, but it was worth it to get out of there.

After breakfast on East 3rd Street, I was finished with the public shelters. That was an easy break for me to make, because I had choices and could run.

The day was cold and, for the early hours, clear. I washed the memory of the big man at 3rd Street out of my mind by wandering through the Fulton Fish Market. I walked across the Brooklyn Bridge and even sang as I realized how free I was to relax and enjoy its beauty.

With a cup of coffee and the *Times,* I sat on a cinder block by the river and read. In time, I wandered through the Wall Street district and almost learned the lay of some of the streets.

I walked up to the Quaker Meeting House at Rutherford Place and 15th Street. Standing on the porch outside, I tried hard to think how the doctrine that "there is that of God in every person" applied to that man last night and to some of the others I had encountered in these ten days. I still think it applies, but it isn't always easy to see how.

The morning paper quotes Representative Charles Rangel (Democrat, New York) as saying that the situation with the New York City homeless is "explosive." Has he been on the same trail? Was he one of those I've met in the streets and the shelters?

At the 3rd Street shelter, violence could be triggered in an instant by the most trivial of incidents.

Darkness came. I got kicked out of both the bus terminal and Grand Central. I got my normal clothes out of the locker at Penn Station, changed in the men's room, and rode the AA train home.

My apartment was warm, and the bed was clean.

That's the onliest thing.

Hi, I'm Sandra Bernhard. I'm in a New Film. You Don't Know Me Yet, But You Will.

By Joyce Wadler

It's been a short business week, three days if you stretch it, but already Sandra Bernhard, who lives in a fourth-floor walk-up but is about to be very, very hot, has been on the phone with her agent seven times, driving her crazy.

"Hi, this is Sandra. I wanna do a movie with Bill Murray. I think we'd be cute together." "Hi, this is Sandra. I should be on Carson." "Hi, this is Sandra. I heard the film opened in Israel. I lived there for eight months. Why haven't I been interviewed?"

Listen, she's paid her dues—why not? Five years doing stand-up in Los Angeles, getting heat from the managers for being too aggressive. Five years earning a living as a manicurist, painting Misty Mocha on the hands and feet of Joyce Haber and Jaclyn Smith ("the worst tipper in the universe"), and hardly telling anyone about her own career, because more often than not you'd get the old "Sure you're gonna make it. Keep filing, honey."

Then, because she pushed for it, because she, not the agency, made the call, landing a leading role in the new Martin Scorsese film, *The King of Comedy* (page 74). Over 200 actresses went up for it, but they picked Sandra, who had almost no acting experience. Why not? It was the role of a maniac, a whacked-out Park Avenue princess so obsessed with a TV-talk-show host (played by Jerry Lewis) that she abducts him at gunpoint. And who could do a better ditz than Sandra, with her manic glare, her skinny body, her improbable mix of Jagger's mouth and Streisand's nose, and that sedated-rich-girl drawl.

"I'm gonna count every one of your eyelashes," she tells Lewis in their big scene, sitting on his lap. "And if one of them falls out, I'll *re-count* them."

She improvised that. It broke Lewis up, but it never did make the movie. Too weird, Sandra conjectures. Which is kind of the way people used to think of her and her act. Funny, but a little weird, a little scary.

The King of Comedy opens this Friday, and regardless of the reviews, its cast guarantees it a good deal of attention: Jerry Lewis, in his first serious role in recent memory, as the Carson-like Jerry Langford; Robert De Niro, as a comic desperate to appear on Langford's show; and Sandra, whose character, Masha, is merely desperate: an extravagantly loony rich girl knocking around in a cavernous co-op, what friends of the family would call "a very neurotic girl."

She's a girl who thinks it's normal to try the sweater she's been knitting for a total stranger *on* the stranger, brooding over the color, while her partner in crime holds the victim under a gun; a girl who, when it's her turn to hold the pistol, has a perfect princess fit ("Do I have to hold this gun until next Shabuoth?" she whines). It's a star turn, explosive and terrifying, Sandra veering moment to moment from comical to potentially homicidal. And her face contributes to the schizoid mood: Straight on, it's almost pretty; in profile, with the protruding chin and lips, scrunched up in twitchy, aggressive intensity, it's pure terror; in repose, it's the sort of face that fates a woman to comedy. It's not a face you forget. When Sandra first came in to test for the part, Scorsese found himself mesmerized by the face.

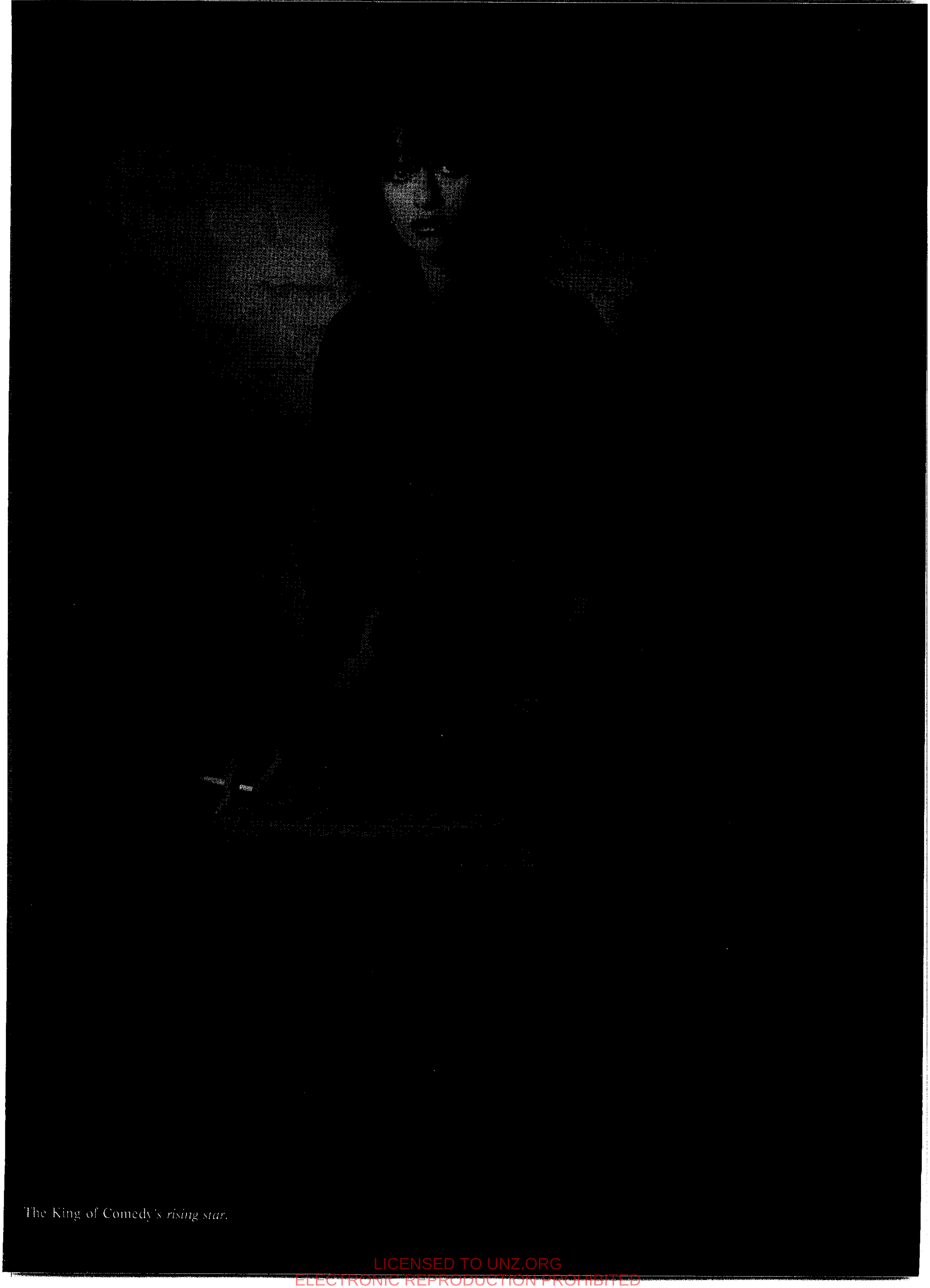
"I had her improvise a scene in which Jerry is tied up and she's pouring her heart out," he says. "I framed her face in the camera, and I found myself holding that frame in close-up for a long period of time. Also, she chose to begin the scene by throwing him a kiss in a very unique and sexually threatening way. It was a very subversive form of humor."

That threatening attitude carries over to her act, which she performs as often as she can at Catch a Rising Star, on the Upper East Side. The bar is cramped; the stage is merely a platform in front of a brick wall, suitable for executions. Most of the talent is raw: a group of girl singers costumed in slips that *look* like slips, a gawky stand-up comic who has not quite grown into his clothes. The crowd is raucous, collegiate. "He's terrible already!" a patron yells as one hopeful begins his act. Sandra, when she hears this, is furious.

"I wouldn't take that s---," she says. "I'd make them listen. And if they didn't like me at the end of the night, you better believe they'd respect me."

She looks pretty raw herself when she takes the stage: plaid cowboy shirt, over-

Photograph by Maureen Lambray/Sygma.



The King of Comedy's *rising star.*

“. . .Onstage, her voice can turn abruptly mean.

size thrift-shop jacket, baggy trousers. But her act, from the moment she opens her mouth, sets her apart. She does not do jokes so much as long, almost musical commentary—often in a mocking, fashion-show narrator's voice that turns abruptly mean. Too mean, maybe. Sado-stand-up. And her delivery is as confident as a loaded pistol.

“I feel good tonight, I feel very good,” she says, sweet as Brooke Shields endorsing Calvins. “I just moved in with my boyfriend, Burt Bacharach. I'm having a *wonderful* time, cooking, cleaning house. That's right, Burt Bacharach. I murdered his wife.” A small shock wave hits the audience, they gasp, and before they've quite recovered, she's singing “Do You Know the Way to San Jose.” It's impossible to know whether she's serious or spoofing the song. Next, she's Marilyn Monroe, in invisible skintight gown, pushing out nonexistent bosom and behind, crooning to J.F.K.

“Happy birthday to you, happy birthday to you,” she sings breathily. Then, switching to salon talk: “‘Oh, Marilyn, we really love you.’ They recently dug her up, you know, to see if she was murdered.” She switches to Sandra, cynical and dry: “Actually, I think they did it to see if she still looks good. ‘Ooooh, Marilyn, you look *fabulous. Love* your hair!’ ”

SANDRA IS AT HOME AND SHE IS screeching. It's a little screech, a bit more evocative of a sixteen-year-old than a woman who's in her mid-twenties, but a perfectly reasonable little screech just the same. It has occurred, in turn, because of a perfectly reasonable little question: Does the actress have an anorectic situation? No way of not asking the question. She had, after all, complained of digestive problems two nights in a row, and said she never goes over 106 pounds, not a whole lot of heft at five feet ten inches. She has the over-the-counter stomach pills on the table. She will later admit to nerves. Nonetheless, at the moment, she replies by shrieking.

“*Noooo,*” she hollers. “I love to eat. Ask my friends. I can sit down and eat steak, mashed potatoes, two pieces of chocolate cake. It's just that three months ago I had something like precolitis—but I'm not going to get colitis. It's nothing, I'm sorry I mentioned it.”

She is in her Upper West Side studio, which she shares with another actress. Persons who wonder how newly successful Sandra is need only stop by.

“My beautiful one-room apartment where everything happens, everything *major,*” says Sandra, in her fashion-show narrator's voice. “Here's my gourmet kitchen, where I whip up gourmet meals. Here's the mezuzah my mother made, that mezuzah right *there.* Well, that's why she's an abstract artist.”

She slips into a voice a shade less breathy than her Monroe.

“Yes, I'm 27. Born June 6, 1955. I'm a Gemini with many moons rising. That means I have many moods, extreme changes in personality, day to day, which all my friends will attest to.”

The act: *A shock wave hitting the audience.*

It's a professional hazard with comics, these voices, used as costume change or camouflage, but finding Sandra's real voice among them is no chore. It's three times as fast as the others, democratically chops off her words and the words of others in mid-sentence, and is sprinkled with a bit of Valley Girl.

GEOGRAPHICALLY, SANDRA IS not Valley Girl. She spent the first ten years of her life in Flint, Michigan (“very country club, very rich, Jewish, and hideous”), the next seven in Arizona. Her father is a proctologist and “very strong-willed,” her mother an artist, a bit of a flake. There were three older brothers, timed at neat two-year intervals, and, four years later, Sandra. That she was a girl, and the youngest, “immediately made me the center of attention,” says Sandra. The work ethic was also important in the family. “You work before you play,” Sandra's father said. She wanted “to entertain.” From the time she was five, teachers were sending her home with notes saying she was a very high-spirited girl who had to tone down, and in school she felt snubbed by the others. This was, she thinks, because she was “thin and different and expressed myself.

“I did have a hang-up about my lips when I was growing up,” she says. “The kids called them ‘nigger lips’ all the time. I didn't look like anybody else, and that scared people. I was stared at from the time I was able to remember. So I figured that I might as well make some money—if people want to stare at me, let them stare at me on the screen.”

College was never a consideration. After high school, she spent eight months in Israel on a kibbutz, which she feels toughened her up nicely for the business, then moved on to L.A. She meant to study voice, and in time she did study voice, but in the beginning she stayed at the home of an aunt and uncle and went to beauty school, not to learn the glamorous art of hair but to learn manicure-pedicure.

“Perfect profession for a Jewish girl, huh,” she says, “waiting on people's *farshtinkener* feet. It was in Beverly Hills, at Cia Coiffeurs, part-owned by Richard and Emile, these *Shampoo* kind of men, circa Warren Beatty, who were always trying to get into the women's pants, which I could never figure out, 'cause the women were never worth getting into. I had Joyce Haber, Dyan Cannon, Tina Louise—Tina Louise is my favorite, 'cause when she sat down I said, ‘Can I do my impression of you from *Gilligan's Island*?’ and she said ‘No.’ Oh, yes, I was a very humble girl at the time. I was *extremely* humble.”

She got even. A clever girl can turn every Misty Mocha to her advantage. The fashion-show narrator's voice, the Beverly Hills–salon talk, would slip into her act years later (“Ooooh, Marilyn, love your hair!”).

The act started, in its rawest form, when Sandra first arrived in Los Angeles. “I'm coming from Israel, which is real idealistic, right, into the heart of the

Photograph by Nancy Ellison/Sygma.

Her delivery is as confident as a loaded pistol. . ."

most decadent city in the world," says Sandra. "I'm meeting all these hairdressers, and they think I'm real funny. They cut off all my hair, they pluck my eyebrows—I look like s---. I'm going to all these parties; I never get involved in drugs or drinking—I'm just *entertaining* all the people on drinks and drugs."

The act, at the time, consisted of Bette Midler impressions. But as she met people and they encouraged her, Sandra began developing her own material and when she was twenty performed at a club for the first time.

"Ye Little Club, on Cañon Drive—Joan Rivers used to work out material there; it's not there anymore," says Sandra. "I got up and said, 'Hi, I hear you need spiritual help. I'm a medium—this is a small, and this is an extra-large.' That was the first joke I wrote—that's why I don't do jokes anymore."

Her act was not an overnight success. The male club owners, she says, found the act "too aggressive"; the feminists said she traded on her sexuality. Nor was she extremely popular among the other comics, many of whom—then and today—considered her arrogant and self-absorbed. Even so, she had a booster, a comedy writer named Paul Mooney, who saw her the first time she went onstage and told her she was going to make it. She didn't, right away, and when he found her crying at the Improv a few years later, he came down on her very hard.

"Don't you *ever* let them catch you crying in public. Don't you *ever* let them know how you feel," he said. After that, if something happened—like Lily Tomlin's being on the cover of every magazine in the country—Sandra would get depressed because she felt she would never be like Lily. She cried in her bedroom. And she kept working. She "took over" a room at the Comedy Store called the Belly Room, which was strictly for women comics. She got bit parts in movies. After five years, she began to feel that nothing would ever happen for her. Her average annual income was $8,000. Then *The King of Comedy* came along.

"Everybody was going up for it, and I was at I.C.M. at the time and they kept saying, 'Oh, yes, you're being submitted, you're being submitted,' but in the meantime I wasn't getting an appointment," says Sandra. "So, finally, my friend Lucy, who does stand-up, went up for it, and they said she wasn't the right type for it, and she said, 'Have you seen Sandra Bernhard?' She said it was tailor-made for me. Everybody said so."

She read, with a Lewis stand-in, for Scorsese and De Niro. They came to see her act. A month went by. The movie was in her mind "day and night." No word. She went to Palm Springs for the weekend and came back to find a message: "We need you right away in New York." She flew to New York "on first class, which is like the best thing in the world," went into the audition wearing "a silk skirt cut to the middle of my legs." When she sat down on the lap of the Jerry Lewis stand-in, in the most important reading of her life, the skirt ripped up to her underpants.

"I totally ignored it," she says, "and just used it for the scene." Two days later, they gave her the job.

MAKING THE MOVIE WAS and was not all she had dreamed. She got along well with Scorsese and De Niro from the beginning, she says. They encouraged her to improvise; they were "like plain people, very down-to-earth." Nor did she find the switch from the smooth flow of stand-up to the repetition of filmmaking difficult.

"I love that," she says. "I love getting crazy over and over. That scene where I throw myself against the car, I had bruises all over my body and my hands swelled up. I thought it was so cool."

But with Lewis—whom she admits she had hoped would come see her act and think she was "a great new talent"—it was something else.

"He was an imposing figure. He was bigger than life, like the ultimate dad, everybody's dad. He scared me," she says. "And I really did want him to like me in real life as well as the picture. But I think in order to make the scene work he never gave me much attention in either place."

Did he stay aloof and in character, then, with De Niro as well?

"Umm, no," says Sandra. "With Marty and Bobby he was more open, he wanted their respect, too. I think he was a little standoffish; everybody was in awe of him—it wasn't just me. I'm used to being the center of attention, and everybody was listening to him talk. He didn't ask me anything about me, which didn't come as a big surprise, but I was kind of hoping."

There was no discussion between the two of them about their big scene, in which Sandra tries to seduce him while he's swathed in tape, bound to a chair. And perhaps there never would have been discussion between them if not for Sandra's old area of sensitivity: her mouth.

"It was the scene where I throw him a kiss," Sandra says. "Marty was just like doing a lot of takes on me throwing kisses, and Jerry was like standing off-camera laughing at my lips, calling me 'Fish lips,' and mimicking me. I made a bigger deal out of it than I needed to, but I *was* hurt. I just thought it was inappropriate. And the next day, he came on the set and handed me a letter he had written apologizing and saying I was the right person for the part. It really touched me."

He also took her aside and gave her some advice on their scene, which had not been going well. He told her that if she was talking to him and he was not responding to her, she should be more specific, maybe use something from the dinner table in front of them. It made her feel so good that he finally was giving her some feedback that she improvised all sorts of things. One she liked especially: the scene in which she tells the man who won't say a word to her what she's gone through to fix his supper so he'll love her just a little bit.

"I did this thing about shopping for capons for dinner," she says. "I say, 'I went to every poultry store on the Upper East Side until I found the capon that said, "I'm the one for Jerry." He *danced* for me. He had your name on it. He *begged* me to take him home. Jerry, *this* is the capon for you.'"

The capon scene ended up on the cutting-room floor. Nothing the matter with it, Scorsese says. Another was better, that's all.

IT'S A LITTLE TOO EARLY TO TELL how *The King of Comedy* will be received, but Sandra has dreams about it; she has plenty. She hopes it will bring her good work. She hopes it will bring her entrée.

"I always said I never wanted to meet anyone I admired until they wanted to meet me," she says. "What good is it to say, 'Hi, I'm Sandra Bernhard. I'm in a new film. You don't know me, but you will,' when it's so much nicer when people see your work and come over to meet you and it's mutual. That's my dream, to get to know people I always wanted to meet."

She's waited a long time for this. The movie was completed over a year and a half ago, but she couldn't bring herself to take a vacation. The old work ethic, she says, and, anyway, she's been too obsessed with all this. So she's on the phone with the agent. She's nudzhing the publicists. She corners one well-known writer at Catch a Rising Star for half an hour. And when she gets wind that another publication is planning a story, she pursues that writer too.

"You gonna do the piece, huh? You gonna do the piece? Well, I'm ready. *I'm* ready to do the piece. Let's go."

Your own little capon. Dancing for you. With your name on it. Begging you to take her home. ■

A Super-Show to End All Super-Shows?

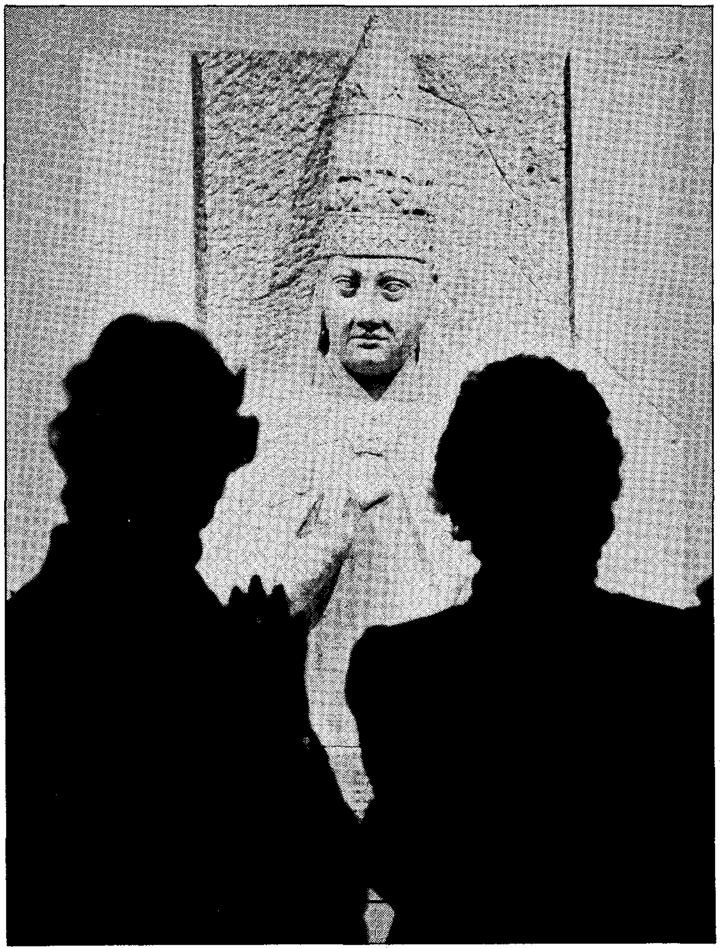
By Anthony Haden-Guest

The Met's Vatican exhibit and the art of hoopla.

THEY GATHERED BEFORE DINner on the patio of a Spanish Renaissance castle. A fountain plashed, and a quartet of young women in flowing robes played Mozart. Guests circulated. Dr. Henry Kissinger was introduced to Cardinal Cooke. A man neatly parked his tumbler of whiskey on the pedestal of Giovanni Caccini's statue of Temperance as the crowd streamed out for a brisk walk-through of the show.

This was the grand opening of "The Vatican Collections: The Papacy and Art." The Metropolitan Museum of Art mounts some 30 shows a year, but relatively few are conceived as blockbusters. A blockbuster, though, is what the Vatican show emphatically is, what with its $8-million cost—at least $1.4 million of it borne directly by the Met—and much empurpled publicity.

It is also the biggest show the Met has ever mounted, a walk of several city blocks. Vortices of guests formed around the more remarkable objects, broke up, and re-formed. Dr. Kissinger was reintroduced to Cardinal Cooke beside the *Apollo Belvedere*. At times, there seemed to be so many churchmen that I began to feel as if I were trapped in one of those paintings of roistering prelates popular in the late nineteenth century.



Papal audience: *A bust of Boniface VIII at the new Met show.*

Photograph by J. Ross Baughman/Visions.

Dinner was at the foot of the Temple of Dendur. In addition to the cardinal, those present included Nancy Reagan, Philippe de Montebello, who is the director of the Metropolitan, such Met worthies as Roswell Gilpatric and C. Douglas Dillon, and Olga Raggio, who organized the show. The Vatican was represented by, among others, Professor Carlo Pietrangeli, director of the museums, and the Marchese Sacchetti, the Vatican's ambassador-at-large. Also in attendance were Lawrence Fleischman, the vice-president of the Friends of American Art in Religion, and a bevy of the Met's better friends, including Brooke Astor, Mary Lasker, Mrs. Charles Engelhard, and Mrs. Charles Wrightsman, whose husband's name is carried by several Metropolitan rooms.

J. Carter Brown was there from the National Gallery of Art, in Washington, as was Baron Thyssen, the world's most avid private collector, whose holdings had graced the Met a couple of years before. At other tables were Walter Annenberg, whose proposed $40-million communications complex had ignited the final controversy in the tumultuous reign of previous Met director Tom Hoving; Patricia Gucci, whose family store was helping to sponsor this dinner; and George Weissman, chairman of Philip Morris, whose $3-million gift for the Vatican show is the amplest piece of art funding in corporate history.

Mrs. Reagan spoke, saying that the show was "truly, truly spectacular. I'll have to come back at least three times to see everything." Cardinal Cooke spoke. Douglas Dillon spoke. Beside me, Isis and Horus marched in café au lait sandstone beneath the Sackler Wing's translucent-glass sky.

A SPECTACULAR SEND-OFF FOR what is intended to be just that: a spectacular. So keen have the Met's members been to see the Vatican show that private openings, which normally occupy a week to ten days, are taking a full month. The public won't get in until February 26. Early on, the show was being talked of in terms of the Met's greatest fiscal success: Tutankhamen. Indeed, the Vatican show is the first since Tut for which admissions are not voluntary—tickets must be bought from Ticketron. During Tut's sixteen-week run, Met admissions totaled about $100,000 a week.

These days, the echoes of Tut are muted. The Italian press has been filled with articles and letters hostile to the Vatican loans, arguing that many of the works are too delicate to travel, and that the show is more carnival than serious exhibition. The Met has tried to write this off as political or overly fussy.

Tickets haven't been selling as expected. Of the 600,000 publicly available, more than half remained unclaimed last week. Tickets to Tut sold out in six days. "The Catholics aren't performing quite as we had hoped," one Met person told me—not enough coverage in the church press or prompting in the parochial schools.

Finally, the reviews. The *Times* has been noticeably kind in its threefold incarnation—daily, Sunday, the magazine. But Kay Larson described the show in these pages as a "garage sale," the *Wall Street Journal* called it a "mixed trove," and Robert Hughes in *Time* contested the show's rationale—the warm connection of the papacy to art—and wondered whether the risk to the artworks justified the hoopla.

The odd saga of this exhibition shows something of the workings of one of the most powerful cultural institutions on earth. It sheds some light on museum competitiveness—specifically, between the Met and the National Gallery. And it has caused questions to be asked: Does the Metropolitan really benefit from these extravaganzas? Does the public?

THE METROPOLITAN IS A GREAT museum—great in its holdings, in the quality of its curators, and in its sheer size. Just since 1967 and the launching of what Tom Hoving called the "master plan," the Met has put up the Lehman Wing ('75), the André Meyer Galleries ('80), the American Wing ('80), the Sackler Wing ('81), and the Michael C. Rockefeller Wing ('82). In four years, the master plan will be concluded with the completion of the

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Southwest Wing, and the Met will have grown from 950,000 square feet to 1.7-million. The only museums of comparable size and quality are the British Museum and the Louvre. The Metropolitan is not just big, though. It is also hungry. It launched an endowment drive late last year aiming for $150 million and explained itself in a sleek brochure. In 1973, 45 percent of the Met's operational expenses were covered by its endowment income. Last year, this had shrunk to 20 percent. Massive doses of fresh capital are needed just to keep the place going.

Funds for acquisitions are equally scarce. The Getty, in Southern California, is just one museum that could outspend the Met three or four times annually. The National Gallery profits from the seemingly bottomless reservoir of Mellon wealth. The Met has its well-heeled benefactors and donors, of course. Young blood around the place includes Ronald Lauder, son of the cosmetics magnate, Estée, and financier Saul Steinberg (one of whose recent gifts is the Frank Lloyd Wright room). But the Met also has an acute sense of propinquity of wolf to door.

The brochure explains another fact of modern museum financing. In 1972, the Met's income from admissions was $700,000. In 1978, it was just over $1.5-million. The next year it tripled. A note explains: "Includes income from the 'Tut' exhibition." Admissions income has risen steadily through the decade, but the Tut bulge has yet to be surpassed. That is now the block to bust.

Spectaculars are a relatively recent phenomenon. Up through the fifties, museums were not places that made any but the dedicated heart sing. H. M. Bateman, the Edwardian cartoonist, once produced a strip depicting the ghastliness that befell "The Boy Who Breathed on the Glass in the British Museum." A touch extreme (the youth was thrown in the slammer), it perfectly summed up the ominous quietude of the place. Stunts, dioramas, and the like were for museums of science and natural history.

In the populist sixties, however, the feeling burgeoned that museums should be opened up to the people. Tom Hoving boosted the concept in America. It is five and a half years since he left the Met, and he seems sourly aware that his regime is remembered mainly for its Sturm und Drang. But it should be borne in mind that the Metropolitan today is very much the house Tom Hoving built.

PHILIPPE DE MONTEBELLO joined the Metropolitan twenty years ago. He was 26, and his field was early Netherlandish paintings. Six years later, he was an associate curator and was offered the directorship of the Museum of Fine

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Arts in Houston. “I took it,” he said. “I just felt it better to be the head of the donkey than the tail of the lion.” At the Met, it is said that he was considered inflexible and somewhat arrogant, and his departure was not a cause of much regret.

He returned five years later. In July 1977, he became director of a much revamped organization. Hoving had functioned as the *supremo,* overlord both of the administration and of the curatorial departments, where his hand was often heavy. After he left, the trustees divided the powers. The administration is now headed by William Macomber, a former State Department official. The curatorial departments are de Montebello’s preserve. And the consensus is that his performance has been admirable.

“The old arrogance was gone when he came back. He had a great deal of humility,” a Met person said. De Montebello backs up the curators in their battles with the administration. “His appointments have been mostly good. The curators have a great degree of autonomy. He has even won over somebody as touchy as the Pope”—this being a reference not to His Holiness but to the man who is very much *primus inter pares,* the chief curator of European paintings, Sir John Pope-Hennessy.

Best of all, the Met works. Equanimity has been restored. But growth continues. The Harold D. Uris educational and “orientation” center has been installed downstairs, financed by a whopping $10-million gift from the property developer. It includes information booths, “studio spaces” for kids, a reference library, and a 75-seat theater. Diana Vreeland’s costume galas keep the Met’s name shining in those fashiony parts of the press where art history seldom intrudes. “They are very popular shows,” de Montebello told me. “There’s a whole audience that it attracts. It has its raison d’être.”

Philippe de Montebello’s style may be more sedate than that of Tom Hoving, but the Metropolitan seems as greedy for “relevance” as ever, and its ambitions are no less grand. “It must be encyclopedic,” de Montebello said.

THE “ENCYCLOPEDIC MUSEUM” is a theme that J. Carter Brown enjoys. The director of the National Gallery, in Washington, he has been the Met’s most resourceful antagonist down the years, and the competition casts some light on the way these institutions see themselves.

J. Carter Brown is 48, just two years older than Philippe de Montebello, but he has been at the helm of his museum far longer, since 1969. We spoke at a round walnut-burl table in his asymmetrical I. M. Pei office in the new East

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Building. A cobalt Rothko occupied the opposing wall, athwart a St. Peter of the Rubens school supported by an easel.

"Isn't the National Gallery far richer than the Met?" I asked.

"It's apples and oranges," he said. "We have a much smaller endowment than the Metropolitan. I mean, really, it's minuscule by comparison. We do have federal appropriations for our ongoing maintenance and upkeep because we are an instrumentality of the United States government. The original gift of Andrew Mellon was made to the United States government, whereas the Metropolitan is a city museum—in fact as well as name."

Aha! Just a city museum. Carter Brown is slender, with ginger hair and a polished look. He comes from a Newport family and was briefly married to a Mellon. "Carter is famous for a kind of grace and style," a director of the Menil Collection, in Houston, told the Washington *Post* a couple of months ago. "He didn't come up through the sweaty ranks of art historians, the saddle-tramp professionals." A senior curator at the Met puts it a bit more sinuously: "You have to understand," he told me, "Carter Brown has never been a curator. He has never taken care of *objects.* He sees everything in terms of politics."

Carter Brown employs his argument—that the National Gallery is just that, *national*—in two ways that make other museums irritated or nervous. He's accused of trying to poach benefactors. And he tries to finagle away major exhibitions.

The National Gallery makes a point of showing major international shows either first or not at all. King Tut showed first at the National Gallery, and Brown told me that the idea had originated with him. "I happened to be in Cairo at the right moment," he said. "I made the original initiative. There was a Cabinet meeting, and they said, okay, they would do it."

The National Gallery then offered to allow the Met to organize the show. It was a "chore," Brown said. "It was a good deal of administrative work."

The Met turned him down.

"They came back to us two weeks later and said, 'Yes, yes, yes! We'll take it! How much? We'll put any kind of money in it!' " Brown smiled. "I think they had been testing whether we really did have control over it," he said. "Which we did." The show opened in Washington.

"We scheduled Tut to open there," said Ashton Hawkins, counsel to the Met. "That suited everybody."

The "Splendor of Dresden" had a different history. "I had gone to Dresden as a student and was madly impressed," Carter Brown said. "I always hoped that one day we would have a Dresden show.

"The morning that the Washington

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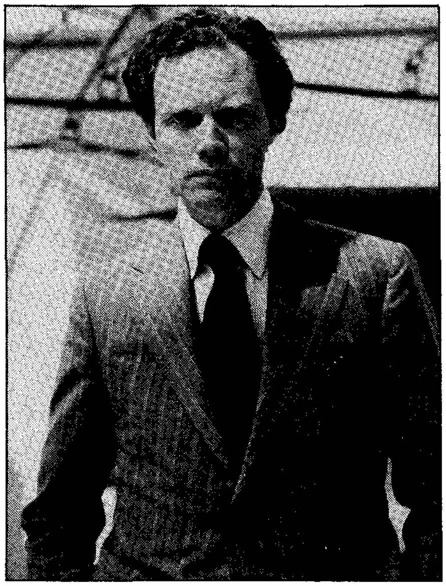
Post reported that diplomatic relations had been established with East Germany, I got in touch with the State Department." Countries without diplomatic relations won't lend, he explained. They worry that the merchandise will be claimed by previous owners. "One of the first things the new East German ambassador did was invite me to lunch."

The East Germans were enthusiastic, but then the State Department horned in. "They said, 'Listen, we've got all kinds of negotiations going on, and we'd just as soon you shelved this for six months. We don't want them to interpret our United States government interest in this as a quid that we're going to have to give up a quo for.'


J. Carter Brown: *National priorities.*

"So we were good boys. The secretary of state is one of our trustees. We simply went on hold.

"And then, one fine day some months later, I pick up the New York *Times* and read that a Dresden show is going to New York!"

A high, not particularly mirthful laugh.

"So I sort of rubbed my eyes and thought, 'Oh boy! Nice guys finish last!' "

He wasn't that nice a guy, however, and scooted back to State. "I said our six months was a month shy of being up, and is it all right for us to get back into the fray? They said sure."

Dresden's negotiations with the Met were reasonably far advanced, but Carter Brown was able to dangle an attractive lure in front of the East Germans: opening I. M. Pei's spectacular new building.

"He managed to open the East Building earlier than was planned," Ashton Hawkins claimed. "Feelings ran *rather high* on that subject."

Brown explained his special reason for wanting the Dresden show. It was about "the history of collecting" and

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Photograph by Penelope Breese/Gamma-Liaison.

showed a "trend away from the encyclopedic idea." The National Gallery, he said, is primarily a space for exhibitions, and when it opened it was "the state of the art." It wasn't just a ponderous encyclopedia. Like you-know-who.

THE GENESIS OF "THE VATICAN Collections" show is already disputed. Philippe de Montebello said that it was initiated by a telephone call he made to Terence Cardinal Cooke during the pope's visit to New York. Simple as that. "There isn't a curator or director worth his salt who hasn't said at one stage or another, 'Let's do a Vatican exhibition,' " he remarked. "But the point is that the Metropolitan's idea emerged into an exhibition. And other people's ideas did not."

Others claim a role. Dr. Arthur Sackler, for instance. Sackler is one of three brothers who are all lavish benefactors of the museum. His own fortune derives from medical publishing. He is said to insist that he first proposed the show two popes ago. He is distressed at not receiving credit.

Sackler, who has a quantity of his Chinese collection in storage at the Met, is also a donor to the National Gallery and the Fogg, at Harvard. The Met seems to be taking his ill humor with stoicism.

The Friends of American Art in Religion, a committee based in the United States, was also early on the scene. It was formed after a 1970 meeting between a papal secretary and Lawrence Fleischman, owner of the Kennedy Gallery, on West 57th. The Kennedy is hugely successful, but low-profile, and deals mostly in unthreatening representationalist works. "Pope Paul was an art lover," Fleischman said. "He wanted a bridge between the church and modern art."

Fleischman set up the committee. He is vice-president, and Cardinal Cooke is president. The notion of a Vatican exhibition at the Metropolitan was alive in Fleischman from the beginning.

The idea languished after the *Pietà* was vandalized in St. Peter's. Pope Paul's frailty also slowed things down. But Pope John Paul II, who "doesn't particularly like art, but doesn't dislike it, either," according to one man who knows him, approved the show in principle, and negotiations began.

These were well under way when Carter Brown made his move. Emissaries were sent, as well as a letter, which attempted to claim the show for Washington. One of the grounds cited was the National Gallery's involvement with the black community. A copy of this missive found its way to the Met, and relations with the National became a few degrees more glacial.

The Met started lining up corporate

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support. Pan Am quickly showed interest in providing transportation. By the end, it will have provided services worth some $500,000. A single major corporation was also desirable. A.T.&T. expressed interest in earlier stages. Ultimately, the mantle of sponsorship was assumed by Philip Morris.

A factor that weighed in the Metropolitan's favor was its large Roman Catholic constituency, to say nothing of the numbers of Polish- and Italian-Americans in New York. (The poor turnout for the pope's visit to Washington hadn't hurt, either.) The Archdiocese of New York also involved itself heavily. The Vatican, after all, is not going to reap just spiritual benefits. Its worldly benefits include $580,000 worth of Met-financed restorations, 10 percent of the catalogue sales, and a slice of the curio and souvenir sales. The Tut merchandise brought in $3.7 million in sales, said Daniel Herrick, the Met's vice-president of finance. "I don't think we'll realize that much from the Vatican," he added. "We're just having normal visiting hours. Tut was open twelve hours a day, seven days a week."

Six main curators were involved with the show. De Montebello asked them all to submit memorandums detailing how they would mount the exhibition. All favored a strict chronological approach, except Olga Raggio, chairman of the European Sculpture and Decorative-Arts Department, and Sir John Pope-Hennessy. They proposed an approach along art-historical lines that would show when the Vatican acquired the work, not when it was created. "Discussion was fierce," Olga Raggio said. "Feelings ran so high that the director did not tell us his inclination."

De Montebello went to Rome. Dr. Pietrangeli, director general of the Vatican Museums, also was in favor of an approach that "would show the role of the popes." De Montebello returned and approved a historical approach. He announced that Olga Raggio would mount the show.

In Italy, meanwhile, the announcement of the loans was causing a *furore*, focused particularly on the fragility of some of the objects. The Leonardo panel of St. Jerome, for example, is one of about a dozen extant da Vinci paintings, and there had been an unholy row when it was moved a few hundred yards just for cleaning. "It is unconscionable," Giulio Carlo Argan, an art scholar and former mayor of Rome, told me. "The panel is very delicate. It must absolutely not travel."

The Italians were the first to question the essential value of the show, suggesting it was little more than a glittering tent show and a way for the Vatican to make good on moneys lost in its bank fiasco and by the peculations of the (jailed) Michele Sindona and the (dead)

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Roberto Calvi. "It is one thing if it is a serious art-historical thing," Argan said. "It is another if it is just propaganda."

The anger was not relieved by a sense of the absurd when it was learned that the minister of culture had promised to lend the two magnificent, recently excavated Riace bronzes to the 1984 Olympics, in Los Angeles.

The Met tried to breeze through the storm. De Montebello et al. returned to the Vatican. The choice of pieces began. He told me that the Met got everything it wanted. If this is true, it's mostly in the sense that maturity consists of not wanting what you can't get. "There were several things we wanted from the Vatican Library," Olga Raggio said. "The manuscript of the *Divine Comedy,* some drawings by Bernini and Botticelli, some illuminated manuscripts." But the Reverend Alfons Stickler, prefect of the library, implored the pope not to "open the floodgates" of demands for loans. The Vatican Library became unavailable.

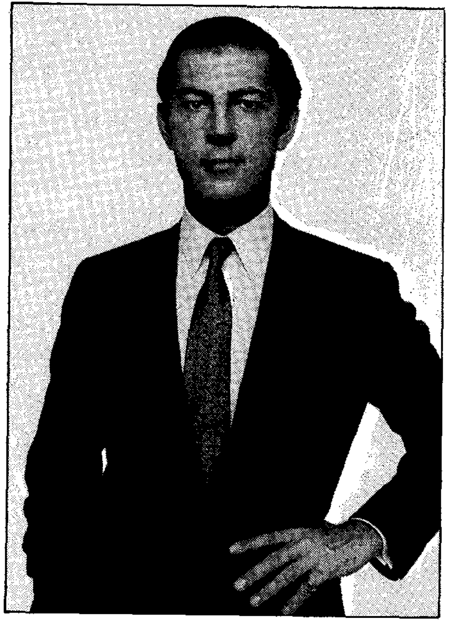
The selection was made, and Pan Am flew the pieces out in December, in greatest secrecy. The Italian press, already chagrined, was further upset by a report that the crate containing *Caesar Augustus* had been in a collision while being driven in from J.F.K. "The driver made a miscalculation," de Montebello said. "It was a nick in the outer crate. Just one inch." He sees the incident as trivial and praises the Met's triple-thickness crates.

Other questions were raised about the pieces actually chosen. There is no doubt that they include some wonderful things. There is also no doubt that many of them—the Greek pots, the Egyptian pieces—are inferior to material the Met already has in abundance. And there are some pieces that arguably don't belong in the show at all.

At least one senior Metropolitan hand agrees with Professor Argan that the Leonardo should not have made the trip. "It's simply not exhibition-worthy," the source told me. Other items, equally totemic, seem to be there at the urging of the Vatican—*The Good Shepherd,* for example, a late-third-century marble of a youth carrying a sheep, which was once famous as a Christian image. (The Christian attribution is now disputed.) The Met's guide is frank as to its merits: "This statuette appears to be complete, but large parts of it are restorations.... With the exception of the restoration work on the reverse side, the antique portion of the statuette seems to have been so completely reworked that there is nothing to disprove the assumption that this sculptural fragment originally was part of a column, or even of a relief."

"Margaret Frazer [the curator of medieval art] was not too keen on having it," Olga Raggio admitted. "None of us were too keen. But these pieces have this dimension that they have been seen by generations. They are seen through a million lenses. I think this gives them something beyond their intrinsic value. Perhaps I wouldn't have chosen them if they were from the Berlin museum. But this is *Rome.*"

The layout that the Metropolitan adopted confused some critics. Personally, I rather liked it. But the layout disgorges one into what is unquestionably the dimmest part of the show, a room containing indifferent modern paintings alongside masks from Polynesia, Chile, and Papua New Guinea.



Philippe de Montebello: *Thinking big.*

"It is a collection which is beginning," Olga Raggio said of the modern works. "The church has time."

And the ethnic stuff, which is negligible compared with the Met's own Rockefeller Collection?

"The Vatican was insistent that we should include some works. It is kind of an explosion to the whole world. In my view, it adds to the whole exhibition. The popes were not just collectors of works of art. They were *popes.*"

THERE WAS ANOTHER OPENING recently. It was at the National Academy of Design, a few blocks up Fifth Avenue from the Met. The subject of the show is still lifes by Italian masters, and the exhibit was organized by a newly formed group, the Old Masters Exhibition Society of New York. The show lacks famous names, but it is finely focused and won great praise. The pre-opening dinner was attended by several gray eminences of the art world, including Sir John Pope-Hennessy. It was pointed out to me that he had not attended any of the Vatican dinners, but doubtless this was happenstance.

Marco Grassi, one of the society's founders, a Florentine and an art re-

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storer, had earlier made his distaste for spectaculars plain. "If few people see a work of art, it is still a work of art," he said. "Where is the object going? And what good will come of it being there? Because one thing is for sure: Nothing comes back better than it went."

He addressed the dinner. New York, he suggested, had long needed an organization that would mount exhibitions such as this.

Nobody mentioned the Met, but there is a feeling around that the Met's need to keep the turnstiles clicking has slowed development of more focused, less hyperbolic shows. "The last few years, anybody really wanting to keep up with what was going on would spend more time in Washington than New York," said Ian Dunlop, of Sotheby Parke Bernet. "I do feel the Met is to blame for not initiating good, small shows."

Within the Metropolitan also, such opinions are not unknown. A leading curator spoke to me about the spectaculars. "Probably they'll become a little less frequent," he said. He added that the Carter collection of Dutch paintings, which was shown last year with little fanfare, drew 465,500 visitors in two months. "It was just an exhibition that people liked coming to see," he said.

The moral is that the crowds do not have to be gulled by razzmatazz, just as the secondary moral, regarding the Vatican show itself, is that razzmatazz doesn't necessarily pull the crowds.

I spoke with Philippe de Montebello in his office, a homey place compared with Carter Brown's. There is a clutter of books. A Guardi, a Géricault, and a Salomon van Ruysdael hang on the egg-yolk-yellow walls. Those who criticize sending artworks on the wing are "antihistorical," he said. "Since when were works of art supposed to be immobile?"

"More works of art are damaged *in situ* than anywhere else," he added. "I would say that nothing could be safer, or treated in a more gingerly way, than what is in this exhibition. The era of museums means the era of the accessibility of art to the public. Anyway, it's rather arrogant to think that anybody can pop on a plane to Rome."

He reacted with irritation to the suggestion that the Met is derelict in not arranging focused, historical shows. "We have a steady rhythm of popular and scholarly shows," he said, " and an occasional high peak. Sometimes we do shows for scholarly reasons—like 'Ancient Silk Routes,' which we did a year ago, speaking of highly focused shows—which are *enormous* popular successes."

He agreed that the spectaculars risk a backlash. "We don't want to go to a sponsor with, say, plans for an exhibition of Ottonian ivories and they say, 'Is it another Tut?' We have to say 'No.' And they say, 'Come back to us later, when you have something special.' "

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Anyway, he said, there's more to the Metropolitan than exhibitions. "In June, we are opening the entire span of our Egyptian galleries. Over 40,000 objects—the largest display in the world outside Cairo. And it doesn't close! Now, that's far more important than the Vatican exhibition."

NOT THAT THERE AREN'T IMPORTANT shows ahead. There's a Henry Moore retrospective in May, a Manet retrospective in the fall, and, in two years, the prince of Liechtenstein's splendid collection will arrive. I mentioned to Carter Brown that I had heard rumors that he had attempted to charm the prince into opening at the National.

"If the Metropolitan is good enough for the Vatican, it's good enough for me," the prince supposedly replied.

"Is that what they are saying?" Carter Brown asked, and smiled.

Is there anything wrong with competition?

"When I got here, people used to shake their heads and say, 'Isn't it awful! Museums compete with each other,' " Brown said. "Competition is fine, as long as they compete *fairly* and *openly*."

Some people think it's no coincidence that you are anticipating the Met with a Manet show right now, I said.

"We're lending them anything they ask for," he said with another brilliant smile. "That's our policy—to be as open, as openhanded, as can be!"

This week, the National Gallery opens a huge show of Neapolitan painting. This was organized by London's Royal Academy, and was first offered to the Met. "I said, 'Look, I've got the Vatican on,' " de Montebello said. " 'Why don't you call Carter Brown? Perhaps he's got an open slot.' "

A leading curator at the Met noted that "the show was *not* a great success in London."

Carter Brown is looking at an open slot all the same. "Romanian gold just bit the dust," a National Gallery person told me. "Something to do with the mysteries of those Middle European countries," Carter Brown said.

The Metropolitan's next extravaganza can now be glimpsed on the horizon, though. It hails from India. De Montebello was hastening off to India when we last spoke. "I am having talks with high government officials. I hope to see Mrs. Gandhi," he said. The Met needs to know what is available from museums and private collections, but de Montebello was already waxing ebullient concerning the show. "It will be perfectly beautiful," he said. "It's got color, it's got semi-precious stones and all the romantic notions of Mogul India. But I'm not saying to myself, 'What can I do to bring the people in?' The people will come in if we do good shows." ■

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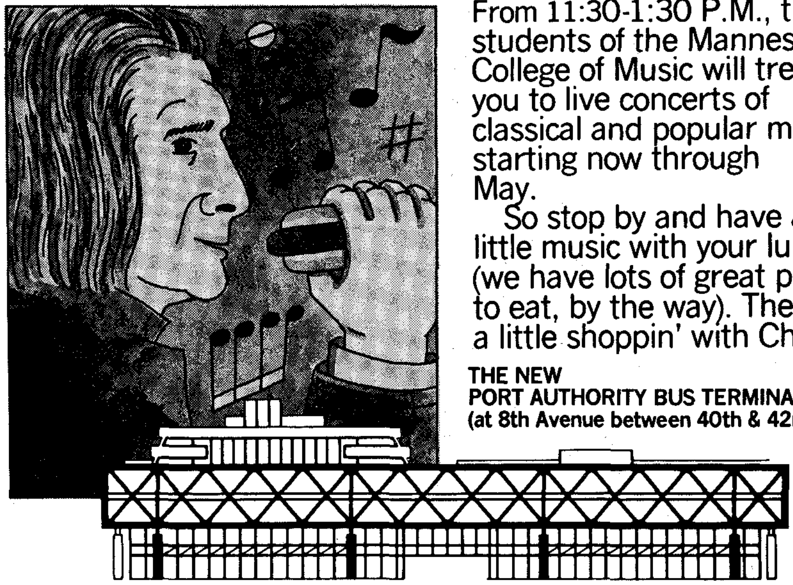

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THE MILLER'S STALE

"...*A View From the Bridge,* Arthur Miller's pretentious melodrama, contains nothing of tragedy, even less of poetry ..."

Miller time: *James Hayden, Saundra Santiago, Rose Gregorio, Tony Lo Bianco in* View.

WHAT'S ALL THIS FUSS ABOUT **A View From the Bridge,** the play and its current revival, brought to Broadway from New Haven's Long Wharf, where, it must be assumed, they know all about longshoremen? Arthur Miller's play was first produced as a one-act tragedy in 1955 (complete with vestigial tragic chorus in the person of a lawyer, Alfieri, bearing the name of Italy's greatest tragic dramatist), then painfully stretched to a full-length play in 1956. The grandiose choric passages, which proved an embarrassment, were pared down; even so, Alfieri has to be the voice of history, the voice of poetry, and the voice of legal advice when he finally gets off his cothurnus and into the play. And what actor can sing trios with himself?

Eddie Carbone (black as coal?) is a Brooklyn longshoreman who, childless, has brought up Catherine, the orphaned niece of his wife, Beatrice, as his own daughter. Now that she is seventeen, he at first—stubbornly—refuses to let her take a good job, wear high heels, go out on proper dates, and—finally and frantically—to marry Rodolpho (the Italian spelling, of course, would be "Rodolfo"), who, with his elder brother, Marco, is a "submarine" (illegal immigrant), secretly sheltered by and working with Eddie, a distant relative of the Calabrian brethren. Rodolpho and the paterfamilias, Marco, are manifestly fine fellows, and the only reason Eddie opposes the marriage, and goes to absurd and ridiculous lengths to make Rodolpho out to be an opportunist and a homosexual,is that he himself unconsciously lusts after Catherine, as everyone in the play could have realized long ago, except that without this dread and drawn-out revelation there wouldn't be any play. Eddie betrays the submarines to the Immigration Service, and when, on top of that, he tries to knife the vengeful Marco, kills himself in the scuffle. Everyone else's life, we are to infer, is in ruins. The play, certainly, is a shambles.

Like *Death of a Salesman,* this is no tragedy—any more than lusting for your wife's niece, as the play keeps portentously hinting, is incest. That a middle-aged man, unfulfilled in marriage, should harbor a yen for his pretty, young ward is, at best, the stuff of drama, and even that only if the author's talent can make it so. For tragedy, in any case, a writer needs a powerful philosophical vision and an exaltedly poetic language. Miller has neither, only some vague sympathy for "common people" who cannot express themselves properly (a most understandable fellow feeling), and Eddie's lingo consists chiefly of confusing "who" and "which" and mangling relative clauses. The best Miller can do by way of poetry (confined, incidentally, to the mouth of Alfieri) is to say that Eddie's eyes are like tunnels, though, oddly, it is Miller who has the tunnel vision.

Heroic stature? If Willy Loman was too short, Eddie Carbone is positively a pygmy. Nothing he says or does shows particular insight, depth of feeling, nobility of aspiration, originality of vision, lyricism of utterance. He is not even heroic in reverse: satanic, Sadian, Machiavellian, a supermadman. He is, however, notably obtuse; if he were an angle, he'd have at least 179 degrees. Tony Lo Bianco, who plays him, and Arvin Brown (artistic director of the Long Wharf), who directed him, elected to solve the problem by turning Eddie, especially in the first half, into a figure of farce—an Italian Archie Bunker. Lo Bianco, a good comedian in real comedy, carries on like something between a man bitten by a tarantula and a wind-up toy that won't wind down. Not stopping for a fraction of a second, he blithers, blusters, jigs, and jerks; the arms never cease sawing the air, while the footwork would be the envy of a jittery boxer. This performance makes St. Vitus's dance look, in comparison, like a slinky tango.

Of course, it doesn't work. If the poetry isn't poetic, the tragedy isn't tragic, the Italians aren't Italian (no priests, religion, large families), must the hero even be deprived of intended heroism? Miller has called him in some ways "wondrous and humane" (would any good writer use "wondrous" seriously?) because of his "sacrifice of himself for his conception, however misguided, of right, dignity, justice." Other interpreters have tried to play Eddie as seriously and dignifiedly as possible, with small but at least some returns; as a manic marionette, he is merely a poor, if not indeed ethnic, joke. Even Lo Bianco's accent carries Italianese to ludicrous heights, and when the actor and director finally try to shift gears, the result is only a kind of melodrama verging on slapstick.

Brown's direction is disastrous

Photograph by Martha Swope.

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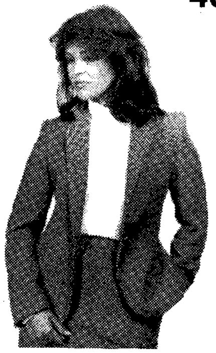

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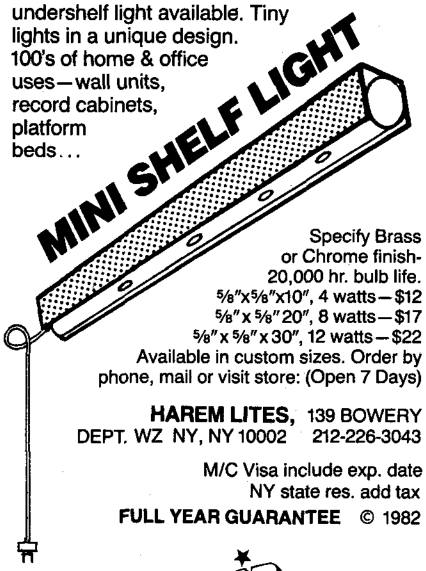

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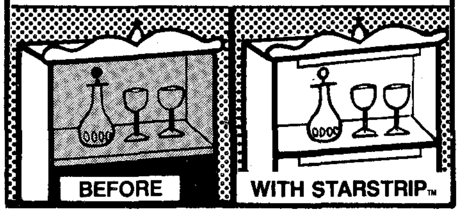

throughout: schematic, rhythmless, flatfooted. For instance, when extras appear onstage, they do so not like people behaving naturally, with the asymmetry of spontaneity, but like actors coming in from their backstage poker games to preordained positions in unison, and cursing their lot as walk-ons under their breath. Stage movement is either minimal or stilted, and even the big homosexual kiss is delivered in a crouching position for minimum efficacy, with the three actors forming a schematic straight line downstage.

There is fine work from Rose Gregorio as Beatrice and James Hayden as Rodolpho. As Catherine, Saundra Santiago tries desperately hard, but is utterly charmless throughout. As Marco, Alan Feinstein is fake through and through, even his silent fury emerging somehow cutesy, to say nothing of his Russian accent. As Alfieri, Robert Prosky begins by underplaying sensibly, but ends up pulling as many stops as anyone. Hugh Landwehr's Red Hook and Brooklyn Bridge look neither truly seedy nor oppressive, only like cheap scenery; Bill Walker's costumes and Ronald Wallace's lighting are adequate. But where is there anything remotely tragic in all this? Perhaps in Miller's intentions deluding themselves into believing that they are gloriously arrayed in tragedy, poetry, significance, when they are merely pitiful figurines gesticulating in their underwear.

Painting Churches, BY TINA HOWE, IS AS surprising as its title. The Churches being painted turn out to be Gardner and Fanny Church, a Boston Brahmin couple. He is a distinguished poet sliding into dotage; she, his eccentric and giddy, but still fundamentally sane, wife. They have sold their Beacon Hill house and are packing up to move into a small Cotuit cottage. The painter is their reasonably batty daughter, Mags, who is beginning to make it as an artist in New York. She will do one last double portrait in the bare living room—wintry, though outside it is spring—and help with the packing. Before the inevitable "exeunt severally," there is to be some drinking and fighting, and quite a bit of reminiscing and mutual revelation. It is an old story, but, among these bluebloods and artists, it takes on an odd slant, more wistful and extravagant, that points private truth toward universality.

Miss Howe, with all that authentic background behind her, with wit, sympathy, and a kind of devil-may-care *désinvolture* to spare, shows how curiously brilliance and naivety, politeness and intransigence, magnanimity and cattiness can cohabit in these three beings who exacerbate and sustain one another with their tenuous, inexact yet loving, outreach. In the first half, a comic, even absurdist, abandon prevails, with the emphasis on the trio's dottiness. Then, as Gardner becomes more senile and sweetly pathetic (as well as difficult) by the minute, the women reveal the strength beneath their bizarreness, the endurance under the flutteriness. The author has demonstrated in previous plays her ability to meld the grotesque and the touching; here the fusion glistens with the pride of a successful alloy. Occasional longueurs and exaggerations disappear into the overall iridescence; these gallant, outlandish people are irresistible.

Thanks to good writing, sound casting, and unostentatiously sensitive direction by Carole Rothman, an inauspicious-seeming cast works victoriously together. As Gardner, Donald Moffat puts his stiffness to excellent use. Getting mad at sheafs of his papers dropping from his hands, laughing at old family jokes or dubious fellow Bostonians, berating his helpmeet for mistreating his precious books, producing cocktails with sheepish glee, or reciting famous poems blissfully unaware they are not by him, he is by turns aware, semi-absent, or totally out of it with equal grandeur. Marion Seldes may dither a bit too much at first, but she soon infuses Fanny's flightiness with fortitude and a lover's bitterness that are finely wrought and greatly moving. And Frances Conroy is a believable Mags, adroitly juggling neuroses and determination, and keeping the least dashing role from becoming stagnant.

Modest but first-rate scenery by Heidi Landesman, lighting by Frances Aronson, costumes by Nan Cibula help make this Second Stage production an altogether rewarding event. There are depths in the seeming vagaries of *Painting Churches* undreamt of in the solid bathos of *A View From the Bridge*.

LITTLE NEEDS TO BE SAID ABOUT EDward Bond's pretentious and hollow **Summer,** at the Manhattan Theater Club. On what appears to be the Dalmatian coast, World War II victims and victimizers meet again (both patly and preposterously) to act out under different—but not so different—circumstances, an endless series of misunderstandings, ironies, love-hates. The children, a latter-day Florizel and Perdita or Ferdinand and Miranda, can only partly reconcile eternal social and political conflicts. Under Douglas Hughes's feeble direction in a nice-looking production, Tom Brennan is crudely amusing, Frances Sternhagen competent but finally too thin and wearying, Betty Miller dimensionless and dreary, Caitlin Clark grossly insufficient, and David Pierce bottomlessly bad. The text has been considerably cut; what is needed is not scissors but a match. ■

Music/Peter G. Davis

THE ECLECTIC CIRCUS

> "...Dreary poems, drab music, a conglomeration of electronic gadgetry—Laurie Anderson's skill makes it all work..."

MEDICINE SHOW, MAGIC ACT, PUNK vaudeville, an avant-garde version of *Saturday Night Live,* or a 1983 equivalent of Wagner's *Ring* cycle. None of these descriptions, bandied about at the Brooklyn Academy of Music last week, nails down **Laurie Anderson**'s *United States: Parts I–IV,* but they do indicate that an unclassifiable something was afoot. Perhaps the best term so far for this five-hour, four-part, two-evening, one-woman three-ring circus is "performance art," a nebulous definition but conveniently open-ended for such a provocative multimedia mélange.

A product of the New York SoHo art community that spawned Philip Glass and Steve Reich, Anderson has become the latest fashionable personality to find an audience beyond that downtown scene. She has included bits and pieces of *United States* in her concert appearances for several years, stirring up anticipation both here and in Europe (always more responsive to experimental American art than the folks at home) that the whole extravaganza would turn out to be a pivotal masterpiece of the 1980s. What else could be expected from a figure already hailed by some critics as "a visionary innovator of the highest order" and "the hottest new vanguard pop performer in America"?

United States (you can also interpret the title without capital letters) is definitely an entertaining theatrical diversion much of the time. But a masterpiece? I doubt it. Each 80-minute segment—exploring in turn themes of transportation, politics, money, and love—consists of twenty or so self-contained events with Anderson herself at the center. She has calculated every effect to a hair, beginning with her own appearance: a scruffy, androgynous punkette with close-cropped hair and dressed all in black except for a pair of electric-red socks. The stage contains only a large screen at the rear, a few prop tables, and an assortment of microphones that can transform Anderson's natural voice into a bewildering array of characters, from little girl to macho truck driver. Her principal instrument, aside from a beguilingly liquid speaking voice, is a violin that glows in the dark and makes eerie electronic groans as she scrapes a bow of magnetic tape over the strings. While she plays and chants her poetry over a minimalist art-rock accompaniment, slides and films illuminate the screen, a visual counterpoint to the words and music.

All this eye- and ear-popping apparatus works only up to a point. Words are Anderson's primary means of communication, but her pedestrian metaphors recall Oscar Williams at his worst. These reflections usually begin as homely anecdotes ("I saw a lot of trees today, and they were all made of wood") and gradually develop into something more cosmic ("I went to the movies and I saw a dog 30 feet high, and the dog was made entirely of light"). John Cage has been using a similar narrative technique for years in his concerts, but with infinitely more verbal wit, energy, and wry perception. Anderson's sophomoric observations, despite her artfully inflected delivery, invariably fall flat just when she leads us to the central poetic image. Even her staunchest admirers admit that these dreary "poems" become even less tolerable on repetition.

Come to think of it, all the basic elements of *United States* are secondhand and undistinguished. The music is little more than a drab drone, and the visual sequences often turn out to be unimaginatively predictable, a series of circular objects in the "money" section, for example: a Kennedy half dollar followed by pictures of the earth, a half-eaten pie, a stopped clock, satellite rings, etc. That it all coalesces and charms even for a moment is a tribute to Anderson's skills as an entertainer and her dexterity with a conglomeration of electronic gadgetry. She is also an adroit synthesist who blends a dizzy array of audiovisual ideas drawn from a century of pop and classical cultures. Then there is Anderson herself, an appealingly vulnerable elf who spices her stage act with a slight suggestion of self-mockery.

Anderson is nothing if not an accessible performer, but the audience she attracts, although growing, is still a special one and likely to remain so—under 35, upper-middle-class, status-conscious, and ethnically lily-white. Whether she will ever interest groups beyond that minority depends on how, and if, her art develops, expands, and deepens its resonances. For now, the essential quality of her work seems not so much innovative as cleverly assimilative, with little real substance underneath a flashy surface of deftly manipulated media paraphernalia.

Anton Webern MAY BE THE ONLY SEMINAL figure from the recent past who has

Anderson the flasher: *Scruffy punkette or vulnerable elf—her effects are calculated.*

Photograph by Tom Caravaglia.

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not somehow influenced Laurie Anderson's eclectic circus. That is hardly surprising, since even the musical establishment has shaken off Webern's iron grip, which clutched so many composers a generation ago. This year marks Webern's centenary, and if there are many more retrospective concerts like the one presented recently by Continuum in Alice Tully Hall, both audiences and composers should finally realize that this music stands in lonely isolation, completely personal and impossible to imitate.

Nearly every score Webern wrote lasts under ten minutes, so Continuum was able to give a generous cross section of his work, from the early chorus *Entflieht auf leichten Kähnen* (1908) to the Piano Variations (1936), as well as various song groups (Opp. 4, 16, and 23) and chamber music (Five Movements for String Quartet, Op. 5, and Symphony, Op. 21). The performances did not always disguise how difficult it can still be for musicians to get Webern's delicate textures and precisely organized structures exactly right. Even at that, every luminous note of these tiny precious jewels positively glowed with hot, lambent intensity.

Faith Esham SEEMS WELL ON THE WAY to an international career, and good luck to her. A familiar voice at the City Opera and recently a success in Europe too, she took charge of Tully Hall's stage not long ago, exuding all the personal charm and poised confidence of a singer who knows her business. She also chose a recital program of solid musical substance admirably tailored to her vocal capabilities and expressive range, while everything she sang was backed by a thoughtful musicianly intelligence, sound dramatic instincts, and an eagerness to communicate. At the moment, the rather monochromatic textures of her soprano and its reluctance to bloom up top with complete ease present a few problems, but more work and a natural ripening process should correct that. If so, Esham will have just about everything it takes to be a major singer.

WHEN THE LONG-PLAYING DISC CAME along in 1949, it spawned dozens of new independent classical-record labels, most of which flourished briefly and fell by the wayside. One that survived was Vox, thanks to the canny musical and marketing strategies of its founder, **George H. de Mendelssohn-Bartholdy** (yes, he is distantly related to the composer through his great-grandparents, both second cousins of Felix's). After recording what he estimates to be some 10,000 pieces of music and taking in a tidy profit, Mendelssohn sold Vox to Moss Music a couple of years ago and prepared to relax. Nobody in the busi-

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ness believed him for a moment, and, sure enough, Mendelssohn recently celebrated his seventieth birthday by starting up another record company.

The new outfit is called Pantheon, and its initial releases indicate that the crafty Vox fox has lost neither his touch nor his instinct for what collectors hunger after. Mendelssohn maintains that he always sold ideas, not records, and the huge Vox catalogue bears him out. Take the Vox Box, for example—inexpensive three-disc sets that offered a staggering range of repertoire, from the complete Bach organ music to all the chamber works of Dvořák, Saint-Saëns, and his Mendelssohnian namesake. The performances may not always have been the best, but most of the music had never been recorded before and buyers gobbled it up, particularly the budget-minded college crowd. Along the way, Vox also launched the recording careers of many unknown young artists who later became famous—Alfred Brendel, Ruggiero Ricci, Walter Klien, and numerous others.

Times have changed, and so have Mendelssohn's ideas. With cassettes now outnumbering discs in sales, many of Pantheon's releases come in the tape format only. Heading that list are sixteen live opera performances, most of them long available on various "private" labels but now making a debut on cassette: Callas's *Lucia* (conducted by Karajan) and *Sonnambula* (conducted by Bernstein) in one package, Berlioz's *Les Troyens* led by Beecham, Furtwängler's *Magic Flute,* and the famous La Scala *Huguenots* of 1962, starring Sutherland, Simionato, and Corelli. Another cassette series restores some classic items from the E.M.I. catalogue, long out of print: all of Annie Fischer's piano recordings, the Busoni Piano Concerto played by John Ogdon, and several of Guido Cantelli's historic performances. The old Vox philosophy of in-depth composer surveys has also been revived with tempting boxes containing the complete Schubert overtures and all the Haydn string, piano, and baryton trios.

The classiest Pantheon series brings the new German label Orfeo to American collectors, and this handsomely packaged, superbly engineered line of discs features some of today's greatest singers in a fascinating repertoire: Dietrich Fischer-Dieskau singing Stravinsky, Pfitzner, and a recital of opera duets with Carlo Bergonzi; Schubert and Schumann lieder with Margaret Price; Lucia Popp and Bernd Weikl in Leoncavallo's forgotten but frequently enchanting *La Bohème*; Jessye Norman and Nicolai Gedda in Gluck's *Alceste.* All in all, Pantheon looks like one of the most exciting ideas to hit the depressed American classical-record scene in years. ▬

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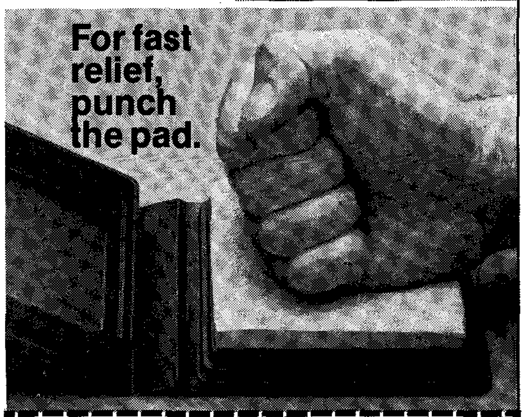

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The Insatiable Critic/Gael Greene

SHOOTING FOR STARS AT THE POLO

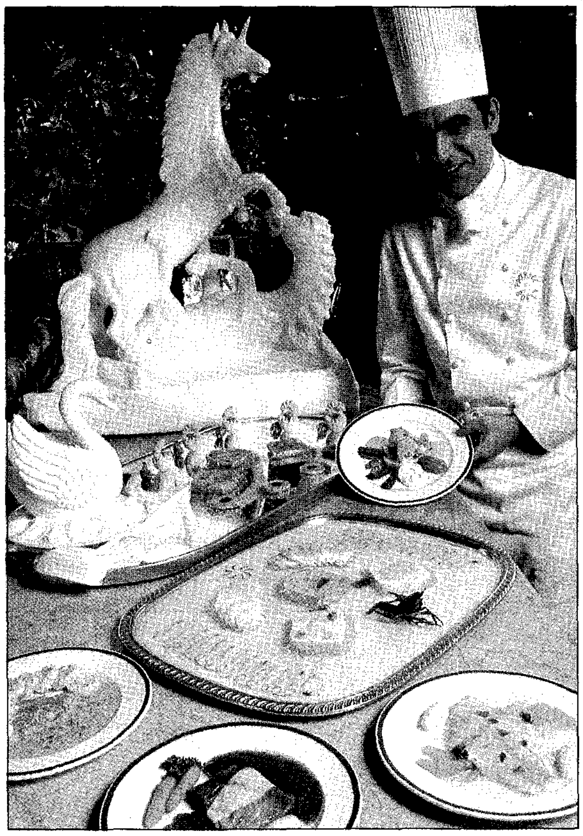
"...Spiffed up and clubby, the Polo may not be instant perfection, but there are dazzlers emerging from the kitchen..."

FOR THOSE OF US DRAWN TIME AND again to chef Roger Vergé's beautiful old stone-mill inn so showered with Michelin stars, it's as if the perfumes of Mougins and the South of France have been magically transported to the **Polo Restaurant,** on Madison Avenue. And what an odd setting. The Westbury Hotel's old Polo Bar is all spiffed up, subdued, and clubby, with its brass polo mallets to grasp at the door, a pleasant length of dark paneling, toast-and-red paisley banquettes, brass hurricane lamps, horse prints in measured clusters ... and Vergé's protégé at the Moulin de Mougins, Patrice Boëly, as the number-one whisk.

Escoffier knows, our town has tangled with nouvelle cuisine—we're up to our eyebrows in kiwi. So it's exciting to discover another nuance, a certain Vergé signature—the pickled fruits and vegetables that pop up in unexpected places, a trace of coconut milk in a gossamer froth of spinach soup, the stunning asymmetrical collage of lamb's-lettuce and berries that graces a garnish, a raspberry Rorschach blot on the plate below a nectarine tart. No, it's not instant perfection. The eye's astonishment is not always matched by the mouth's joy. But there are enough dazzlers emerging from the Polo's kitchen after ten weeks of this new incarnation to fill the house with that special breed of anonymous rich New Yorkers claiming their neighborhood turf ... and clearly pleased with the buttery elegance.

A fast lunch in December beguiles and bemuses. Tasting tender medallions of lobster in a warm "salade" with fresh fruit and blanched vegetables in a sedate, thin beurre blanc, as well as a paillard of salmon (so barely cooked it is close to sashimi) in an almost pure butter bath, makes me think I've encountered genius or a joke. Dinner some weeks later rules out both possibilities. This attempt is serious—and uneven. Dinner begins with the happily obligatory *amuse-bouches*—the little offerings with aperitifs: first, a dab of sea urchin, salmon mousse in fleurette, two tiny overlapping triangles of salami on crisped disks of toast; then, wide, almost transparently thin ribbons of salmon, bass, and turbot "cooked" in lime and dill, absolutely sparkling under a scattered crunch of carrot and radish shavings and served with black bread and a molded swan of sweet butter. The salmon terrine looks like an aristocratic seven-layer cake—leaves of salmon and sorrel pressed between levels of fine white sole-and-scallop mousse, served with a pungent fluff of horseradish-spiked cream. Sole cleverly sparked with spicy tomato purée comes framed with a pastry so raw it tastes like fat. But a chicken-and-duck pâté with hazelnuts is wrapped more appealingly and served with a heavenly tart Cumberland sauce. Between courses, tangy lime ice in a puddle of vodka with julienne of fresh mint refreshes palates scarcely jaded, but so what? Frankly, it would please more as a splendid finale, but our table of sybarites, trained to excess, fails to protest.

Our waiter, a longtime Polo Bar veteran not yet fully broken to the Polo's new track, flings plates and drops a menu over my friend's head, sliding it down his nose. One of us orders "la crème canalou"—that sublime spinach soup. "It's seven heaven," the waiter cries. As a quartet assembles to deliver entrées under silver domes, he calls, "Okay, get your cameras ready ... one, two, three, snap." Domes rise all at once in hysterical parody of a nouvelle ceremony that is often a giggle anyway.



Serious: *Patrice Boëly and his southern-French cuisine.*

Fingers of sole and plump warmed oysters and crayfish on a bed of spinach float in a soup bowl of rich, flavorful cream—a celestial triumph. But all other entrées, exquisitely garnished with perfect dabs and nubbins of vegetables, all impeccably poached, sautéed, or roasted, are strangely listless ... flat and unseasoned ... sweetbreads, duck, turbotin—all. A fillet of vapid salmon flanked with bitter avocado is tucked under a meaningless roof of puff pastry—elements united without reason. Still, hopes ride high. After all, sweet moments are legendary at the Moulin de Mougins.

Our waiter, as full of gossip as gaffes, must now be persuaded to bring the dessert menu. Doling pastry from the rolling chariot must be simpler. To make amends he drizzles crème anglaise on everything and then forgets that final grace—pretty cookies, cream puffs, and candied strawberries.

And that's the way it goes now: schizophrenic service. At some tables, a model of dignity and snap. At others, slapstick or utter neglect. Ask for water and you get Evian, poured to half-mast in a balloon goblet as if it were vintage wine. Ask for "New York water, please." A comedy of errors ensues. Once it took so long they could have sent out to borrow some from the Carlyle. At a second dinner, it is a struggle to get white wine poured. The palate-clearing ice never appears. The full house creates painful cacophony. Lunch is more tranquil.

Photograph by Ted Hardin.

And the kitchen continues to be fitful. The triumphs: An intoxicating puddle of cream-enriched broth with several rounds of lobster (ever so slightly tough) and perfect vegetables. Lovely mousseline of lobster, one night's lush special. Intensely rich cold cream soup chockablock with bits of asparagus. The warm salades that vary with the market. Tenderest bass wrapped in lettuce, served with tasty wild mushrooms. Alas, the duck is not really rare, not very tender (though chestnuts in cabbage wrap are wonderful). Pompano tastes less than impeccably fresh, its fennel sauce timid. A venison terrine is sadly bland (much as I love the pickled turnip hidden within). Liver, served rare, as requested, is good at lunch. And the foie gras of the salade mikado is superb, though the bouquet of fruits and vegetables—snow peas, mushrooms, avocado, grapefruit, little frizzles of lettuce and radicchio—could use a bit more of the soft-spoken vinaigrette.

Though this à la carte excursion (entrées $15 to $21 at lunch, $19 to $24 at dinner) may run $100 to $125 for two after dark, the sweet final moments do have a way of soothing. The stinging verity of raspberries in a lush custard gratin is an inspired version of a confection most restaurants oversweeten. Here the berries' acid explodes in your mouth. The melting tang of a lemon tart is equally thrilling. Hazelnut fluff, slightly overcooked lemon soufflé, nectarine tart, smooth sorbets (their fruit too often blurred by an excess of sugar), and a racy raspberry Bavarian are good enough. But the praline ice cream dressed up with quills of toasted almond to look like a porcupine is wonderful. And a little meringue swan stuffed with lush poufs of custard and whipped cream is a delicious conceit floating on a sea of melted honey ice cream in a ring of raspberries and candied violets.

It would be naïve to imagine that the full splendor of the Moulin de Mougins is already in flower here, but the buds are blooming. Already the fickle chic are hovering. A few nights ago, fashion penitents for whom *W.W.D.* is a bible were here . . . she in whiteface and knickers, he in hard-rock motley, a duo especially iridescent among the tweed and flannel and black crêperie of this Zip Code. Word is about. The Polo has pleased the local gentry. Once the chef has time to relax, to taste and rethink, to edit and master the special quirks and delights of our local flora and fauna, it's fair to imagine, he may grow surer and the Polo more brilliant.

The Polo Restaurant, Westbury Hotel, 15 East 69th Street (535-9141). Open daily for lunch, noon to 2:15 p.m., and dinner, 6 to 9:30 p.m. American Express, Carte Blanche, Diners Club, MasterCard, Visa.

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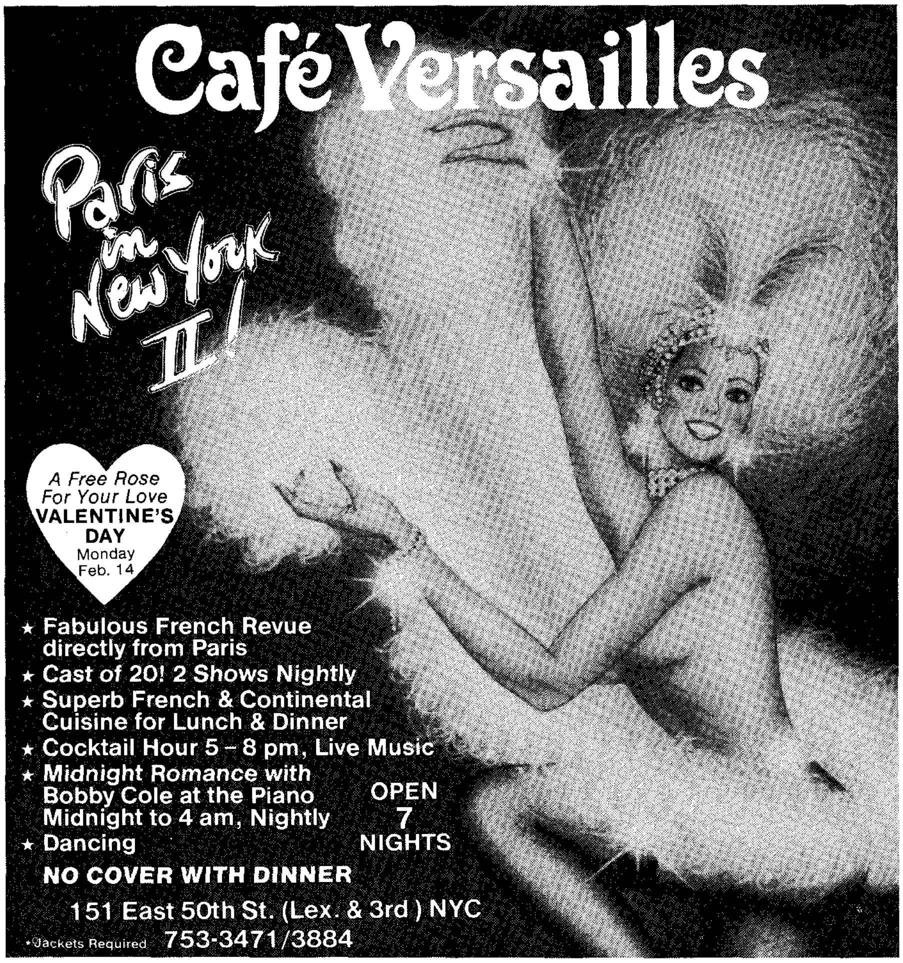
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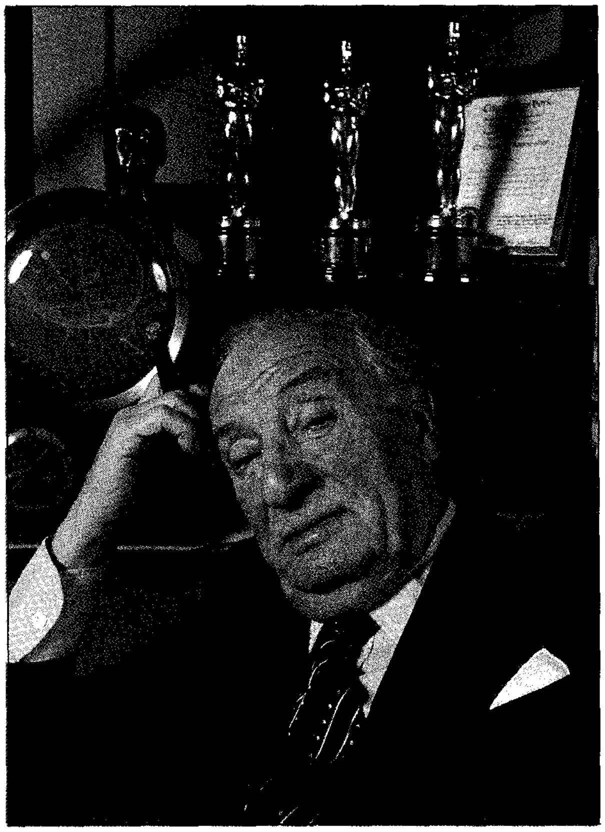
On Film/William Wolf

DOING IT HIS WAY

"...Producer Sam Spiegel is a legendary holdover from the old days. *Betrayal* could be his first hit in twenty years..."

THIS IS AN IMPORTANT MOMENT FOR 79-year-old producer Sam Spiegel. Last August was the fortieth anniversary of the release of his first Hollywood film, and now he's celebrating the way he should—with a new movie. *Betrayal,* written by Harold Pinter from his play about a love triangle, and opening in New York on February 20, is in the best Spiegel tradition and could be his first hit in twenty years. He needs one, because he's been living largely on his reputation, well earned as it may be. Long after today's slicker deal-makers are forgotten, filmgoers will admire the man behind such classics as *The African Queen,* directed by John Huston, Elia Kazan's *On the Waterfront,* and David Lean's *The Bridge on the River Kwai* and *Lawrence of Arabia.*



Aiming high: *Producer Spiegel in his New York apartment.*

Since *Lawrence,* in 1962, Spiegel has floundered, turning out such fare as *The Chase, The Night of the Generals, Nicholas and Alexandra,* and *The Last Tycoon.* But the sophisticated, impeccably acted *Betrayal* shows that the producer still has his old touch. The casting, for which he claims sole credit, is up-to-the-minute; two of today's hottest actors, Ben Kingsley, star of *Gandhi,* and Jeremy Irons (*Brideshead Revisited, The French Lieutenant's Woman*), are the leading men. And they get solid support from British stage and television actress Patricia Hodge as the leading lady. Like the play, the film moves backward in time, starting with the postscript to a love affair between a woman and her husband's best friend and regressing to its impassioned beginning. The director is Britain's David Jones, a veteran of television and theatrical work.

Spiegel is a legendary holdover from the old days of moviemaking. Born in Jaroslau, Austria (now part of Poland), he began producing in Europe before emigrating to the United States in 1939. Spiegel has always worked as an independent, making his own deals for financing and distribution. He did well at it and now lives in a Park Avenue apartment filled with an impressive collection of art. His yacht is a fixture in the harbor at Cannes during the annual film festival.

While Spiegel may have lost none of his enthusiasm for making his own movies, he has clearly lost some of his faith in the industry as a whole. "The truth is that the fun has been taken out of making pictures—it's all centered on the ambition to make money," he says. "But I made the most money when I went for the best in audiences, not by choosing the most commercial ideas."

Even when he failed in the past, Spiegel was usually aiming high, and it was the special quality he came to see in the *Betrayal* story that convinced him to proceed. "Nothing was further from my mind than making a picture from Harold's play," Spiegel says. He found the cast of the London production "unelectric" and the Broadway version an "error" because it had such non-English actors as Raul Julia and Roy Scheider playing Englishmen. "When Americans play Englishmen they're more papal than the pope," says the producer.

Spiegel became interested in the project as a film only when Mike Nichols said he'd be willing to direct it. But Nichols ultimately backed out, and Spiegel was left, as he puts it, "alone on the bridge." He toyed with the idea of transferring the action to America, but he decided against it. "This thing is so really English," he says. "It's part of the texture—all this reticence in the face of provocation, all that stiff upper and lower lip. For the emotions not to erupt constantly is only conceivable—not necessarily possible, but conceivable—in England."

Preparing the script was unusually demanding. "Even with a picture like *Betrayal,* based on a play that was indestructibly there and never changed in any major way, we worked on small changes in scenes for close to two years between the first and final drafts," Spiegel says. "The blueprint is what makes a picture, like the blueprint of an architectural design. It's important to know exactly what you want."

As Spiegel sees it, there is no easy way to reach that point. "If there were any recipe for being a producer, people would go to cooking school to get it," he says. "There are no rules. It's really a negative that makes you a success. You should never make a picture you are not excited about. You must feel that unless you make this picture you won't be able to sleep."

Another Spiegel essential: "Don't compromise. Once you make the slightest compromise, the slightest concession to demands by those lacking your devotion, you lose the purity of what you intended."

The producer cites the making of *On the Waterfront* as an example. He became involved in that film, he says, "quite by accident." His friends Budd Schulberg and Elia Kazan wandered into his rooms at the Beverly Hills Hotel to commiserate after Darryl Zanuck had

Photograph by James Nachtwey/Black Star.

rejected a script on which they had labored for a year and a half. "I read it that night with great difficulty suppressing sleep," Spiegel recalls. "It was shockingly bad." The next morning he said he'd produce it if they worked another year and a half. "We wrote a new story from scratch," he says. "All of the famous scenes—the one in the taxicab, the one with the pigeons—were new, and the theme itself was entirely different."

He had a similar experience with *The African Queen.* "You couldn't get a scene in the jungle done properly, because the boat broke up on the rapids," he explains. "You could say we'll have it a little less clearly defined. Or you could build another *African Queen*—we built six of them—and shoot another week rather than have a flaw that would destroy the credibility of the whole."

Despite his insistence on involvement in all aspects of making a picture, Spiegel says directors have never accused him of interfering, a complaint one hears about many producers. "But I don't call some of the people making pictures today producers," he says. "They're packagers. They get a prepared script and a director who has already agreed to pay Marlon Brando $3 million for ten days, or whatever. This is not creative making of pictures. When we made *Lawrence of Arabia* we didn't have a single big star. Peter O'Toole had never starred onscreen before. We sweated for two years to bring off the idea of how easily a man can be a demon and a prophet at the same time. That's an idea, a theme—that's a Hitler and Zarathustra."

Spiegel feels that few of the most successful films of recent years owe their success to such ideas and themes. "Most don't create the kind of enthusiasm one should feel, unless they're mechanical pictures, like *E.T.* and *Star Wars,* pictures that have little to do with human relationships," he says. "We had a feeling that we had a tremendous responsibility, because we looked on pictures as the most persuasive way of influencing mankind. Today, instead of trying to enrich humanity, people make pictures to survive in their jobs despite the intrigues and changes in commands. But it's not only pictures. We're in an *age* of mediocrity."

Of course, he's exaggerating. Plenty of vacuous clinkers were made in "the good old days," and recently we've had such significant films as *Missing* and *Gandhi.* But there's truth in what the producer says. Up-and-coming producers could learn a lot from his sense of values. Spiegel doesn't know if or when he'll make another film—right now he's busy seeing to *Betrayal*'s release. But by giving us one more classy picture, he has in his way offered a further reminder of what movies can be. ■

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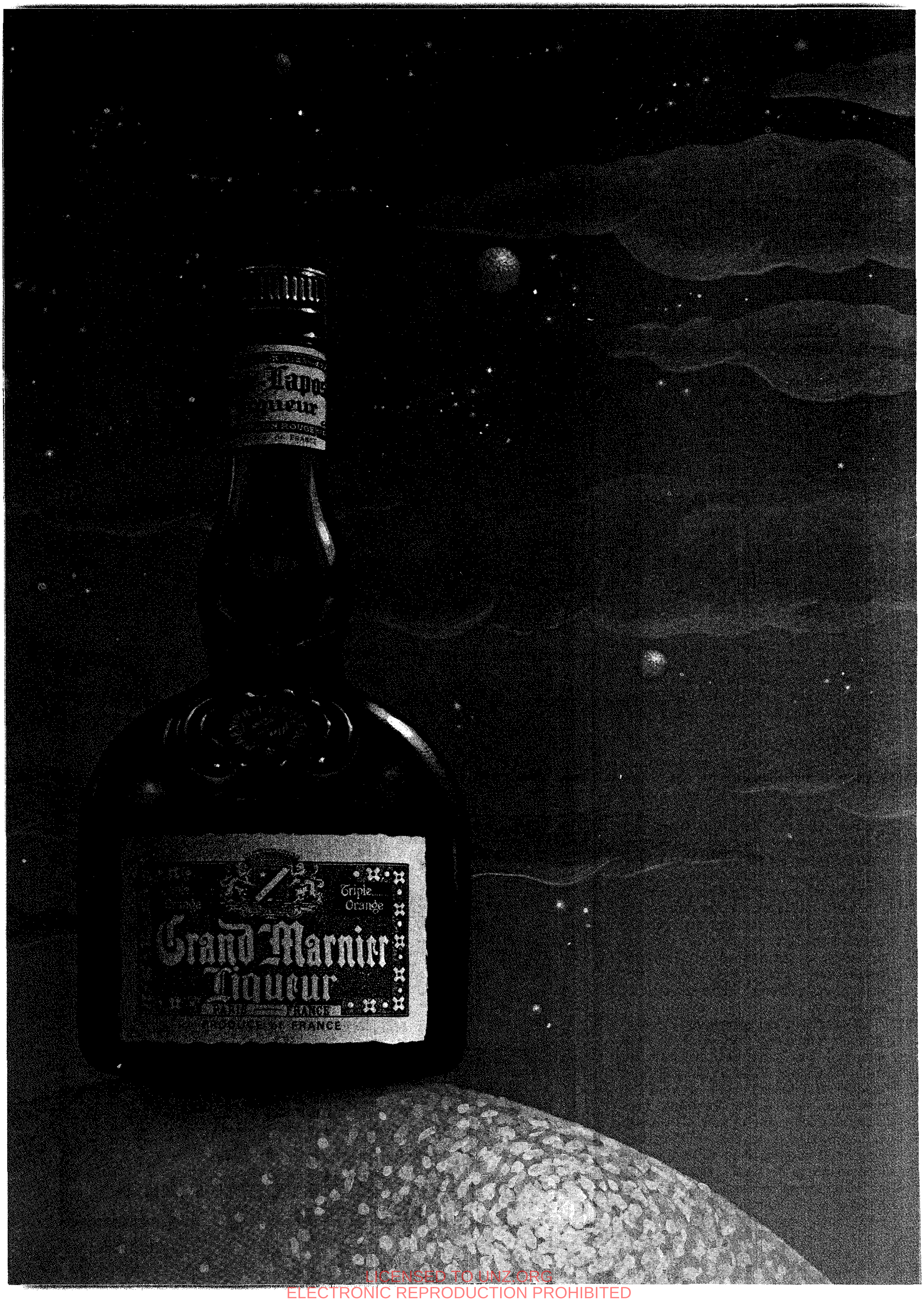
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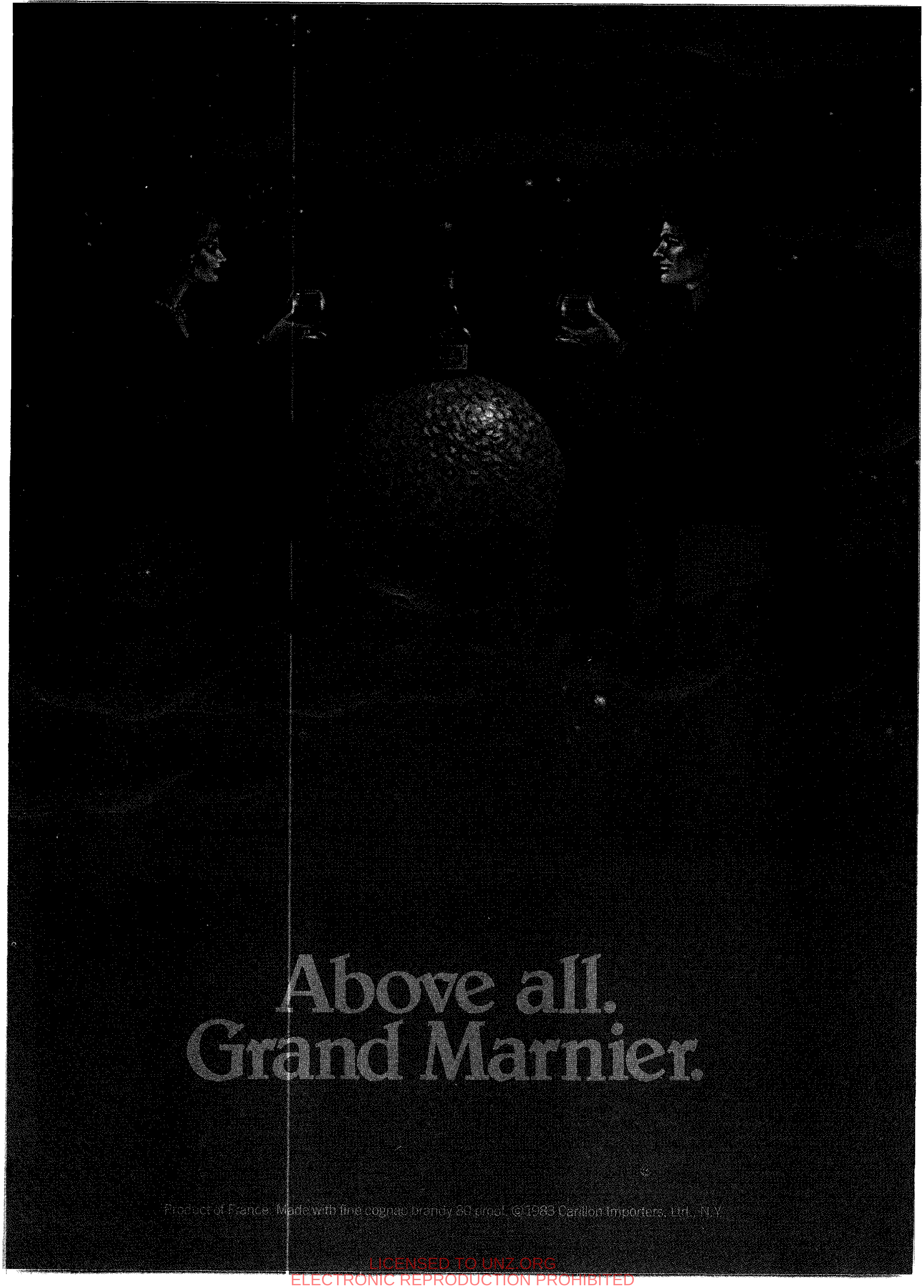
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By Nancy McKeon and Corky Pollan

Delight at the Top of the Stairs

Jane White has a flair for, well, for flair. Not a surprising quality to find in an actress. The surprise is the exuberant handcrafted clothing found in her seductive new boutique, perched atop the Café Domel, owned by her husband, the restaurateur Alfredo Viazzi. There, before or after the Sacher torte, one can browse among exquisite knitted tops and chamois-rag stoles, or spy on actresses like Josephine Premice doing the same. The few-of-a-kind pieces are all top-notch (some of them designed by Jane herself), and, White promises, "all of them are *very* theatrical."

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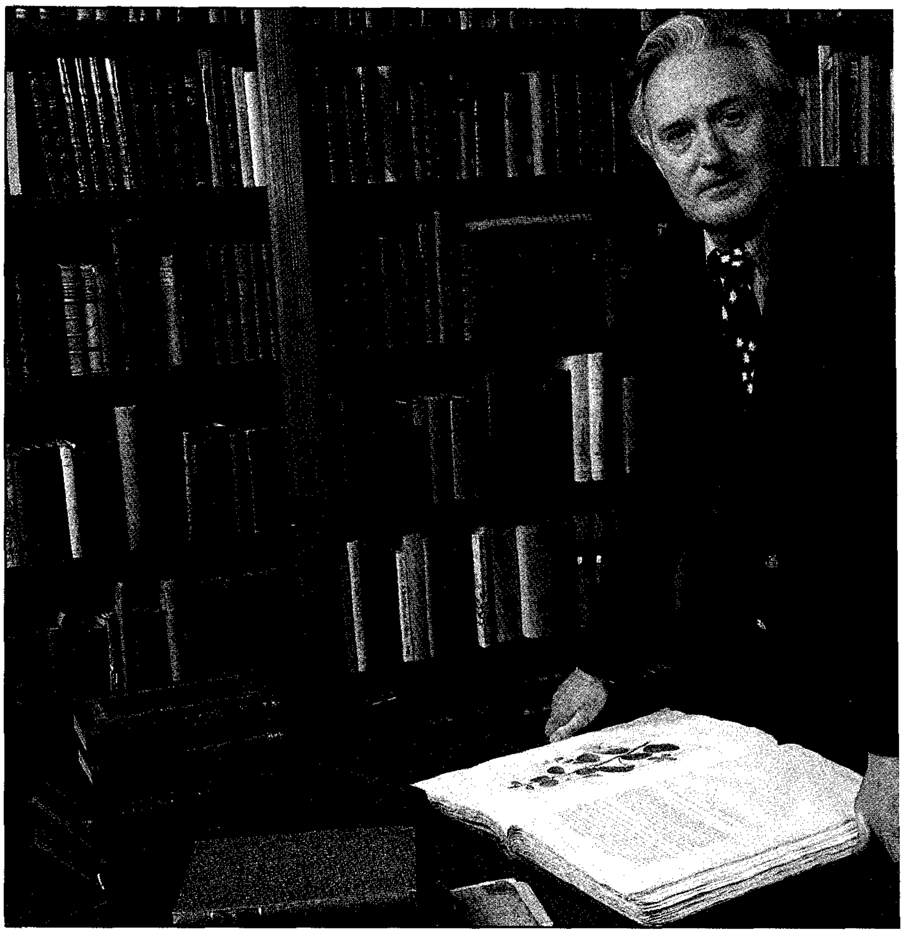

Growth Stock

Don't ask John Chancellor about the white fuzz on your gardenia plant. It's been years since he's done any real gardening. But do ask him about gardening *books,* almost 7,000 of which he packed up about a year ago and flew here from England. Chancellor's literary wares range from a $6,500 *Gerard's Herball,* from 1597, to up-to-date reprints ($29.50 each) of works by Gertrude Jekyll, the gardening lady who invented the herbaceous border and other pastoral fillips. Chancellor cherishes his merchandise for more than its scholarly value. "Growing things haven't changed *that* much," he says. "You can read a 300-year-old book and still get information you can use today."

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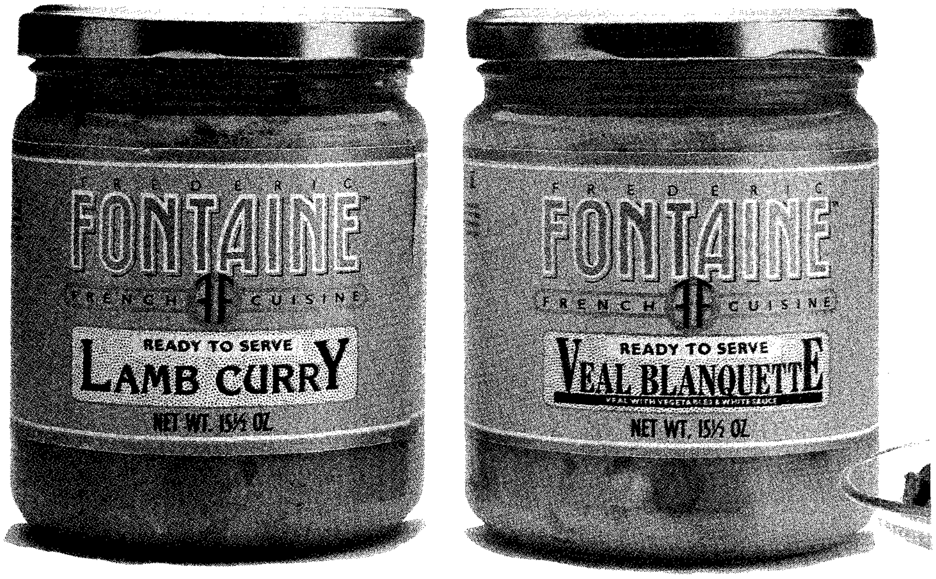
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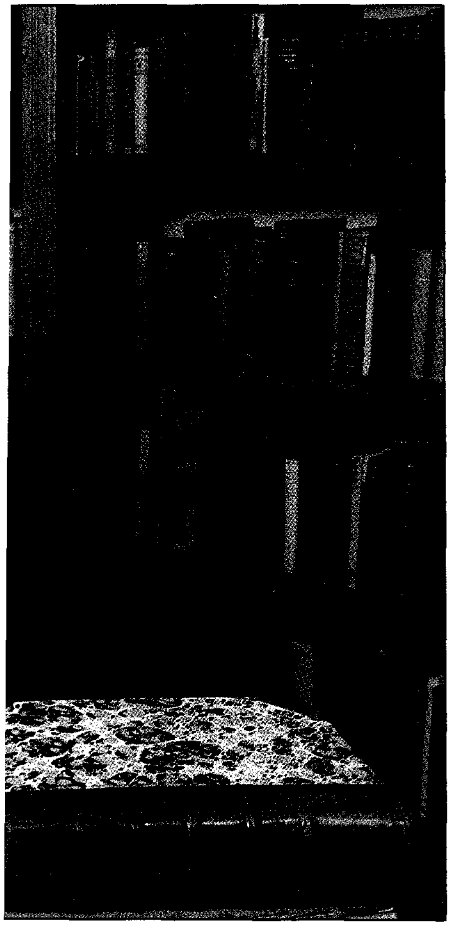
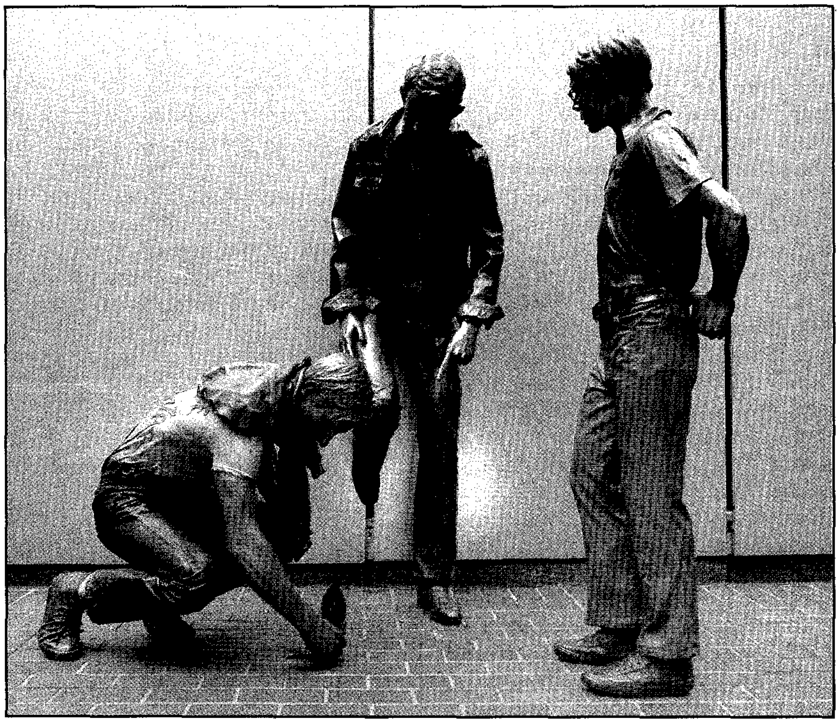
Photographs: left and top right, Ted Hardin; bottom, Steve Lesnick.



Imitation of Life

In the warm months, the plaza at Citicorp Center is dense with people sprawling, eating, ogling. But for now this hardy threesome has the place to itself. J. Seward Johnson Jr.'s life-size bronze sculpture *Passing Time* looks so authentic some jaded New Yorkers mistake it for a group of mimes posing as statues or some new form of three-card monte they're tempted to join.
PASSING TIME/*Citicorp Center Plaza/Lexington Avenue at 53rd Street/Through March 31*



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Celluloid was our first plastic, and it dates back to around 1870. It was prized then for the richness of its intricate mottling and marbling. These celluloid beauties (right; $21 to $32), made in an old factory in Paris during the last 30 years, are prized today for that same splendid complexity.
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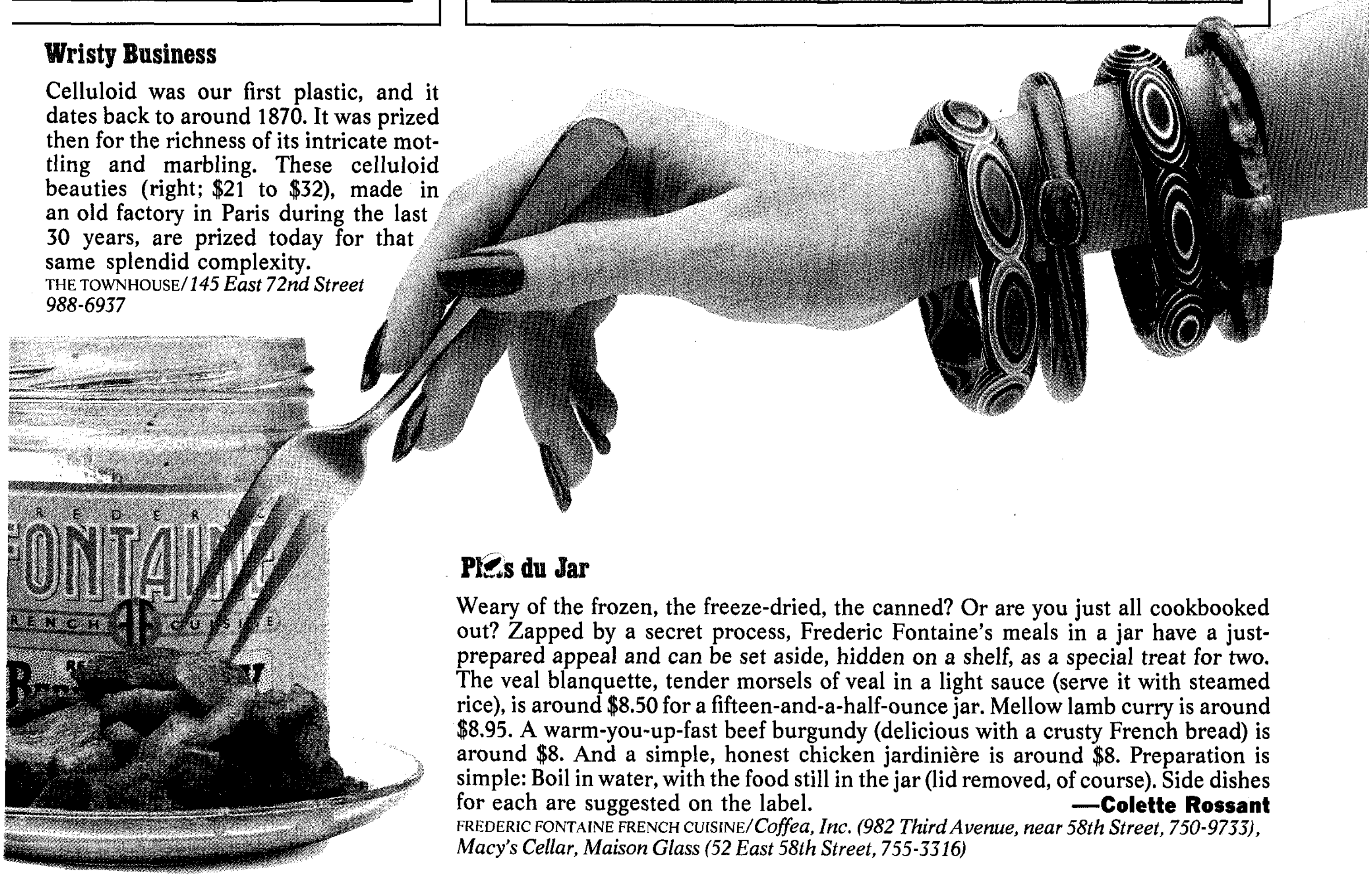


Plats du Jar

Weary of the frozen, the freeze-dried, the canned? Or are you just all cookbooked out? Zapped by a secret process, Frederic Fontaine's meals in a jar have a just-prepared appeal and can be set aside, hidden on a shelf, as a special treat for two. The veal blanquette, tender morsels of veal in a light sauce (serve it with steamed rice), is around $8.50 for a fifteen-and-a-half-ounce jar. Mellow lamb curry is around $8.95. A warm-you-up-fast beef burgundy (delicious with a crusty French bread) is around $8. And a simple, honest chicken jardinière is around $8. Preparation is simple: Boil in water, with the food still in the jar (lid removed, of course). Side dishes for each are suggested on the label. **—Colette Rossant**
FREDERIC FONTAINE FRENCH CUISINE/*Coffea, Inc. (982 Third Avenue, near 58th Street, 750-9733), Macy's Cellar, Maison Glass (52 East 58th Street, 755-3316)*

Photographs: top, Dan Lecca; bottom, Steve Lesnick (hand model: Katie Easton, of Zoli).

Books/Wallace Markfield

FLATBUSH PROVINCIAL

"...Though *Temple* never quite becomes a novel, it's a brilliant series of vignettes, a direct hit on a very small target..."

Temple, *by Robert Greenfield. Summit Books; 411 pages; $15.95.*

LET ME GET GREENFIELD'S FAULTS OUT of the way first, for these are obvious, intrusive, and aggravating.

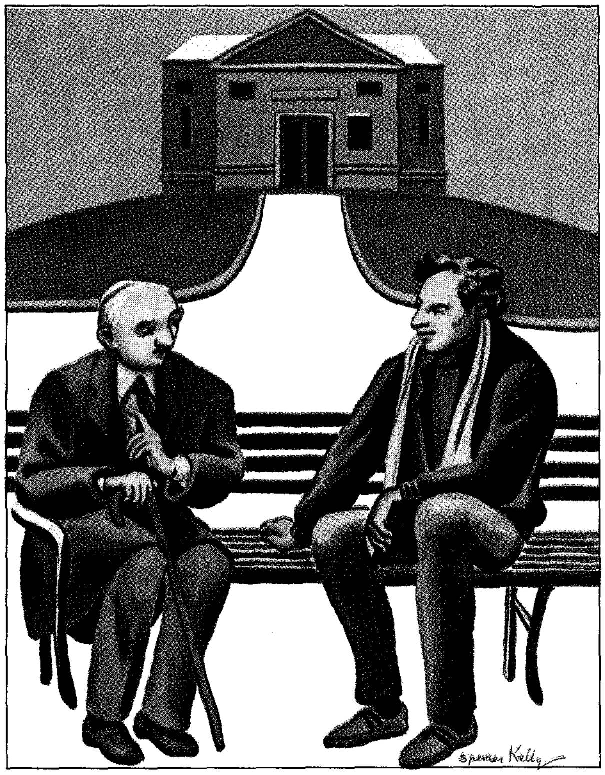
Translation, instant: Though Greenfield salts and peppers *Temple* with massive amounts of Yiddish, he takes great care not to alienate the goyim or the kind of Jews a comedian once accused of "sending their children to Brandeis to major in mispronouncing 'schmaltz.'" Thus, with every Yiddish phrase, he manages to provide a built-in Leo Rosten–ish equivalent so flat and bland, so loose and off the mark that a Yiddishist reader is bound to wonder if there's any point continuing the forlorn battle to preserve what's left of the language. Some samples, by no means the worst: "*'Du hust gudt gedavendt?'* ...The old man considered the question for a moment. Had he prayed well this morning?" *"Uf mir gezugt....* I should only be so lucky."

Overwriting, grievous: Two, three decades ago I would have made a donation to the U.J.A. in honor of lines like "Overnight, the spicy brown gravy...has hardened into a murky, evil-looking solid. Bits of pebbled chicken skin, glittering with oil and cold to the touch, lay trapped beneath the surface like the wreckage from a collision at sea." But nowadays, when Jewish-American literature is, as the academics say, a vital part of this country's cultural mainstream, when diligently detailed descriptions of Shabbat leftovers aren't exactly heavy news, I'm less inclined to overlook Greenfield's excesses.

Showboat, impulse to: Greenfield goes after every last *haimish* artifact like a relentless miniaturist, as if trying to render for all time the bourgeois baubles worn by yentas on *yontiff,* the exquisite tastelessness of a Flatbush Provincial living room. His eye and energy are impressive, even extraordinary. But Greenfield has a habit of fastening on objects with such compulsive closeness that they often assume eerie, anthropomorphic qualities and tend to emerge as full-blown characters in their own right; by chapter five I heard myself murmuring, "Look, sometimes a plastic slipcover is only a plastic slipcover."

Narrative, architectural flaws in: Temple never quite becomes a novel, never quite achieves unified dramatic action or a firm center. It splits, rather, into two stories that have a kind of contrived complimentariness. There's the old-fashioned *Erziehungsroman* about young Paulie Bindel, a Harvard dropout still living on the fringe of the university culture. Paulie, as sensitive as a paper cut, is afflicted with asthma, also with Lesley, who in the middle of what she calls "Big Fun" moans, "I ... forgot ... my ... diaphragm." (Somehow, though they apparently couple with the force of locomotives, Paulie never gives a single wheeze.) Sick to death of Lesley and Cambridge, Paulie goes home to Brooklyn, to "the dead ... the sick, the dying."

But once home, once settled in comfortably with the Bindel family, the congregation Ahavath Mizrach, and the rest of the garish population of parvenus, *Temple* turns into a brilliant series of vignettes. For Greenfield doesn't seem the least bit fazed by the fact that his terrain has been worked over a few dozen times before. And such is his élan, so fresh and devastatingly accurate his sociology, that he had me remembering, against my will, the tones and overtones of *mes semblables,* my *mishpocheh.*



Local color: *Sensitive Harvard boy meets the old* shul.

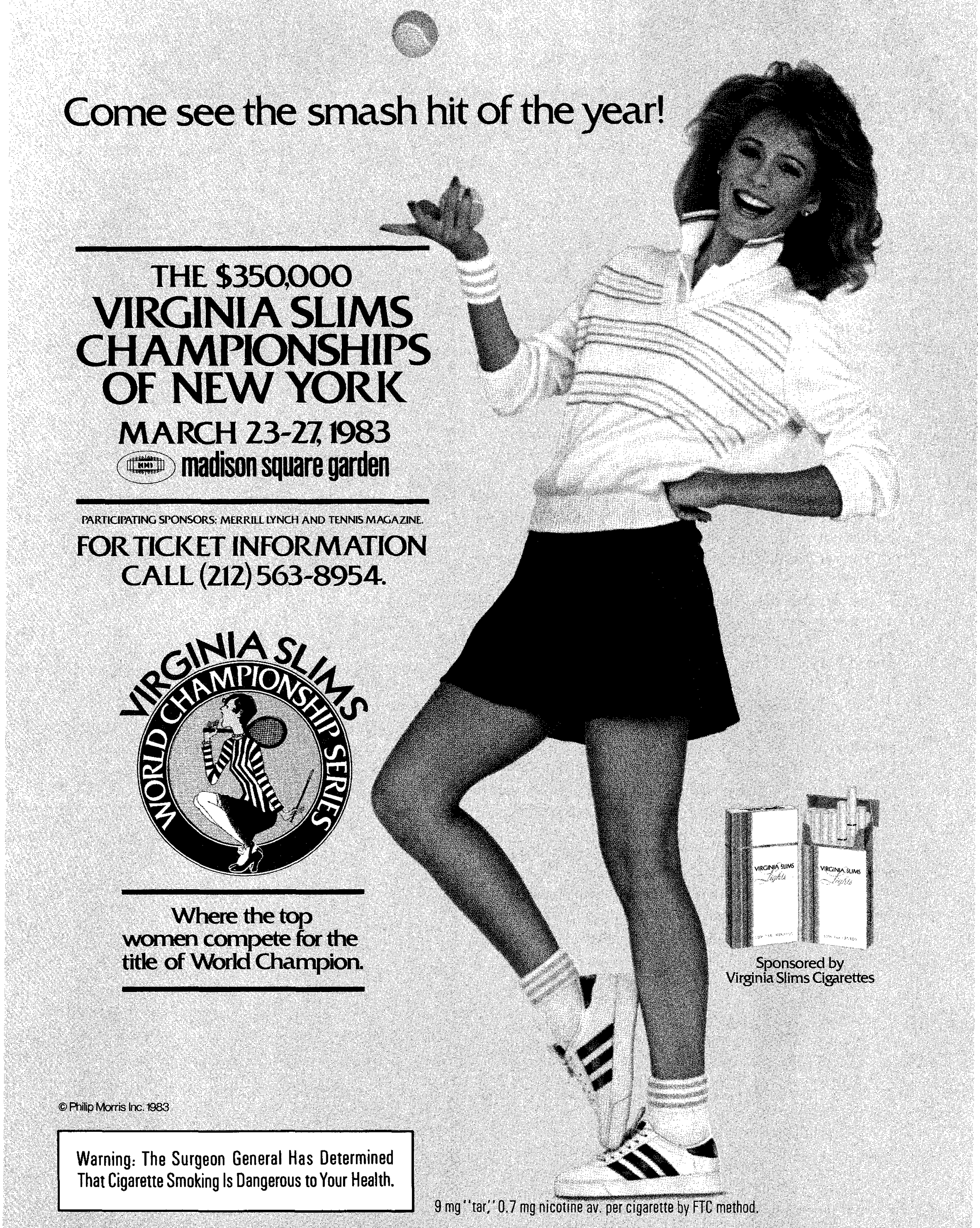
Take, for example, this bit of tribal lore in a beauty parlor: "'You got an appointment?' Marlene asked nasally.... 'If not, it's okay.... I can do you now.' 'Only Toni does me, dear,' Esther noted icily." A piece of speculative intelligence: "Although this man ran a shlock store for a living, he was a sensitive, vulnerable soul." And Greenfield has a wonderfully mean ear for pretension: "In-creased giving," Nat (the synagogue president) says. "When we hear [atrocity] stories like those that have come to us today, we realize that never in our long history have we been so alone, so isolated, so dependent on only our own resources to pull us through. In such times, extreme measures are justified."

Only Daniel Fuchs, I believe, is quite as good as Greenfield with Brooklyn lowlife or with the look and feel of locales where the hopelessly worn-down and outclassed gather to enjoy some gashouse humor. What's more, when Greenfield finishes with the humdrum, monotonous, and casually brutalizing grind of a postal clerk's day there's little left for any future novelist to say on the subject of work.

In all, *Temple* is, I suppose, a direct hit on a very small target. But there's a boldness and buoyancy and life-embracing freshness to Greenfield that makes me imagine he'll turn into a first-rate novelist as soon as he gets seasoning and control. What might he not accomplish, I wonder, with the West Side? ■

Wallace Markfield is the author of Teitelbaum's Window *and* To an Early Grave.

Illustration by Spencer Kelly.



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BY ANNA WINTOUR

Stormy Leather

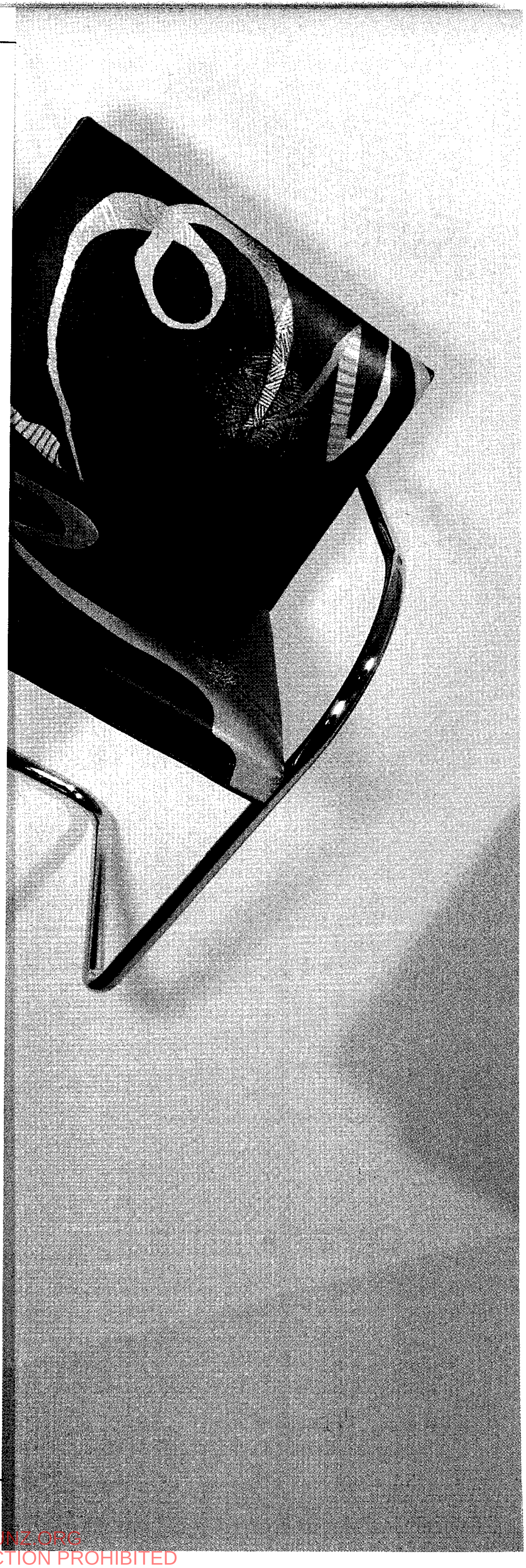
Douglas Ferguson dropped out of art school in Philadelphia after three years. "They wanted me to concentrate on painting when I wanted to try everything," he explains. Whatever else he may have learned in those three years, it surely didn't include the ever-so-*sauvage* way he applies paint to leather. That's not Philadelphia; it's East Village, where the 31-year-old Ferguson lives and works.

Ferguson's painted leathers first took the form of belts, capes, and shawls. Then came kilts, wraparounds of pleated leather lit by splashes of silver and other colors (available at Artwear, Carol Rollo/Riding High, and Johnny Ward).

Success with these emboldened Ferguson to turn himself into a cottage industry and to venture into furniture. Clients can provide their own chair, or they can rely on him to supply it. They can also rely on him not to repeat himself.

So far, Ferguson's commissions include painted leather shawls for shoe designer Maud Frizon, a writer's paint-embellished grand piano, and a "painted lady" wall hanging, made for the Mudd Club. "I don't want to be pigeonholed," Ferguson warns. "Just because I'm doing furniture now doesn't mean I won't design stage sets."

The designer has till now avoided being categorized, with a succession of jobs that have included modeling, driving a taxi, being personal assistant to Diana Vreeland at the Costume Institute, and ("for about five minutes") sewing labels into Mrs. H. Winter clothing. "Sometimes," he adds, "when people ask what I do, I just say, 'I make sandwiches.' "



Ferguson's painted leather Mies van der Rohe chair is about $2,000 at ModernAge, 795 Broadway, near 10th Street, 674-5603. The oval place mats are $30 each at Ad Hoc Softwares, 410 West Broadway, 925-2652. The "painted lady" wears a leather "rumba skirt," $900 from the artist, 925-7117. ■

Photograph by James Wojcik

Movies/David Denby

THIS WILL KILL YOU

"...*The King of Comedy* is a clever, sometimes brilliant movie, but it's too bitter, too angry to make anyone laugh..."

On the make: *Robert De Niro protecting Jerry Lewis in Martin Scorsese's film.*

IN THE PAST, ROBERT DE NIRO HAS played punks, killers, and furiously alienated outsiders, so it's a shock at first to see him as a thoroughly mediocre person, Rupert Pupkin, in Martin Scorsese's new movie, **The King of Comedy**. Rupert, a 34-year-old messenger boy who lives with his mother in Queens, is methodical, eager, and elaborately sincere in the manner of boys running for president of their high-school class. Yet Rupert doesn't want to be a door-to-door salesman; he wants to be a big star, a beloved stand-up comic and TV-talk-show host, and his determination to succeed reaches the pathological. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. Talentless, imitative, hollow, yet manically persistent, Rupert is a kind of primal American schmuck. He's not just mediocre, he's *demonically* mediocre—a De Niro character after all.

Paul D. Zimmerman, who wrote the screenplay, worked for *Newsweek* during the seventies as a movie critic; now and then a satirist's disgust emerged from under Zimmerman's professional-reviewer manner. Now the disgust is out in the open. *The King of Comedy* is fired by a mercilessly exact loathing of show business. Rupert, the corrupt product of a corrupt system, can only imitate his betters, and can't even do that very well. *The King of Comedy* is about degraded behavior, degraded language. It is a clever, sometimes brilliant movie, but ice-cold and not really likable. Structured in the form of a comedy, it produces, at best, a nervous giggle—it's too bitter, too angry to make anyone laugh.

When we first see Rupert, at Jerry Langford's stage door, he seems innocuous enough; dressed like his hero, he is the most presentable of the pathetic fans, groupies, and autograph hounds screaming and carrying on as Jerry heads for his limo. (It's most unlikely that fans would mob a TV comic as if he were Mick Jagger, but we'll let that pass.) Masha (Sandra Bernhard), a rich, crazy girl with clown's lips and a mop of red hair, throws herself into the car, nearly strangling Langford with her embraces, and Rupert intervenes, climbing into the car himself after she's been carried away. Rupert and Masha, we find out later, are old partners and rivals. They have a whole culture built around stalking Jerry Langford, and they're furiously competitive with each other. They want different things, of course. Masha, a cuckoo angel of wrath who descends on Jerry every time he appears in public, only wants to sleep with him (in her head, they're having a furious affair). Rupert, on the other hand, wants to *be* Jerry Langford; he wants his life, his show, his soul. So when Jerry, with some irritation, suffers Rupert's come-on in the limo, Rupert is thrilled, and he doesn't hear the cold contempt in the star's brush-off ("Call my office").

Stars despise people like Rupert—amateurs and no-talents who try to ingratiate themselves and hang on; yet underneath the distaste, the star must also feel gratified, for the hanger-on, in his very abjectness, testifies to the star's power (if rock stars hated groupies as much as some of them say they do, the groupies would never get into the dressing room). One of the sarcastic ironies in this movie is that Rupert wants what isn't worth having—being a big star looks like misery. Scorsese has induced Jerry Lewis to give a rather malignant performance. His Jerry Langford is a heavy, bored, put-upon celebrity, a man who never cracks a joke off-camera, a man always alone, always angry. Zimmerman and Scorsese aren't interested in the pleasure Jerry and his imitator, Rupert, might give as entertainers; they see them only as men hollowed out by their ambitions. Like Jake La Motta in *Raging Bull*, Scorsese's last movie, Jerry Langford is as big a failure as a human being as he is a success in the great world.

But Rupert can't see that. In the basement of his mother's house—his theater, his sanctum, an extension of his mind—he slips completely into fantasy. He dreams of Jerry begging him, as they dine together at Sardi's, to take over the show for six weeks (we see the fantasies); at home, in the basement, he acts out his resistance to Jerry's request so loudly that his mother indignantly shouts from upstairs that she can't hear herself think. The fantasist is mortified by reality, and we can all sympathize with that. Who hasn't dreamed away an hour or so in imaginary deep conversation with some idol? Who hasn't turned down, in the warming solitude of the shower, a fervent request, from, say, the president of the United States?

In some respects, Rupert is like all of

us, but the filmmakers don't encourage us to identify with him, for it's part of the satirical scheme of the movie that Rupert dreams in clichés—the commonplace bluster of show people pretending to be friendly with one another, the false bonhomie of a thousand talk shows. When in Rupert's imagination Jerry praises his comedy routine, the star says to him, "It's purity, it's marvelous, and I *envy* you"—taking him by the neck and shaking him like a rag doll—"I *envy you, you bastard.*" This is a double-edged joke—the language of show business, as well as Rupert's dreams of glory, is mocked. And it can't be incidental that this is just the sort of drivel that Jerry Lewis speaks when he's being sincere.

Rupert is thrown out of Langford's office and humiliated, yet his defenses are so powerful that he remains oblivious. He wants his shot—didn't Jerry promise him a chance? Like an insect that carries disease yet remains healthy itself, he scuttles from one disaster to another. As he storms Jerry's office or arrives uninvited, luggage in hand, with his skeptical girl friend (Diahnne Abbott) at Jerry's country house, we're held by the outrageousness of his quest without ever liking him or rooting for him. Like all con men, he tries to make his victims feel guilty, and his audacity is both funny and sickening: The movie jumps back and forth between Rupert's fantasies and reality until the reality begins to seem like fantasy—this crazy bastard takes over our lives too; he changes our notion of what's possible. Smiling fatuously, eyebrows curled in cartoon merriment, De Niro forces his voice into its most nauseatingly unctuous registers. Intentionally, he keeps the performance at the level of loathsome caricature: He makes Rupert a man with fantasies but no unconscious, no depths.

If this coldly mocking movie is commercially successful, credit should probably go to comedian Sandra Bernhard, whose grotesque Masha is a comic triumph of sorts. When Rupert and Masha take the ultimate step and kidnap Jerry, bringing him to Masha's fancy townhouse, Masha has her idol under control at last. As Rupert holds Jerry at gunpoint, Masha drapes a sweater over Jerry—the one she's been knitting for him. Can demented love be any more tender than this? Later, when Jerry is strapped into a chair (Jerry Lewis looks as if he's going to burst with rage), she vamps him in a gauzy black dress, wrapping her voice around a torch song like Julie London at her most preposterously steamy. Scorsese is taking us over the edge here into dangerous areas, but Bernhard is so charismatic a loon we don't worry about the moral implications of laughing at sickies. She uses that angry mug of a face to undermine Masha's attempts at voluptuous ease,

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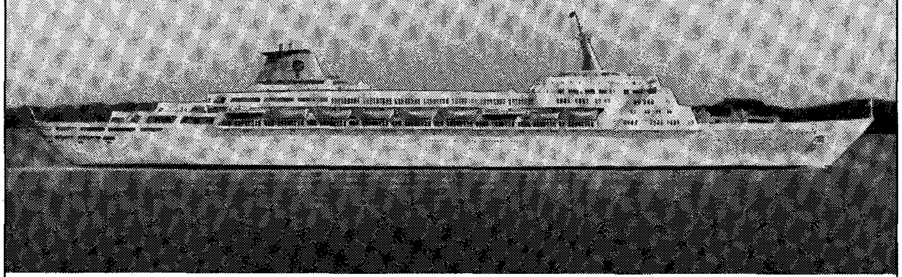

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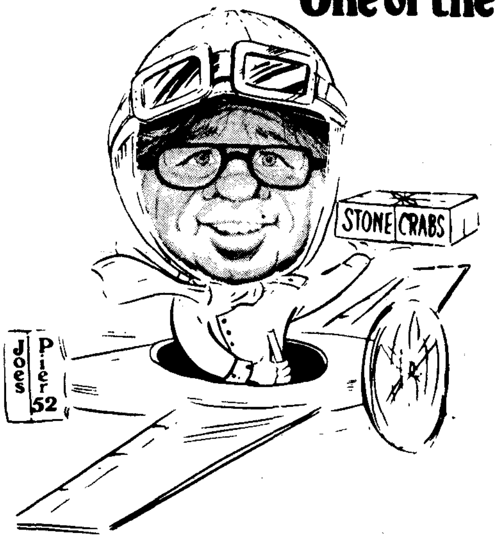
working up dissociated, semi-psychotic states into a series of comic riffs.

All through the movie, we're convinced that Rupert has no talent, that he's just a creep, so when he finally gets his shot and turns out to be a sensation, we feel cheated and betrayed. We can't believe the audience would laugh at the awful jokes he tells. The filmmakers seem to throw out everything they've established for a flip, cynical ending. But on reflection, the ending, however unconvincing, fits into the movie's jaundiced view: Rupert Pupkin's pathological egotism isn't much different from normal show-business style; Americans laugh at his jokes because they have terrible taste; he may be a schmuck, but America is a country of schmucks. It's not a sentiment that cheers one on a cold winter night.

MARSHALL BRICKMAN'S **Lovesick** IS A sophisticated, charmingly unimportant comedy about a New York psychoanalyst, Dudley Moore, who has grown bored with his profession and his patients, and rebels by falling in love with a lovely young woman, Elizabeth McGovern, who wanders into his office. McGovern, who played that rattlebrained beauty Evelyn Nesbit in *Ragtime,* has a downy upper lip and a blurred gaze—indeed, everything about her is soft and slightly indistinct, and when a bright line pops out of her, one is always surprised. McGovern is in the Barbara Harris–Diane Keaton tradition of smart girls too adorably scattered to be much of a threat to men, and Brickman lets the camera fall in love with her fluffy allure. Formerly an accomplished *New Yorker* parodist in the Woody Allen school, Brickman concocts mildly satirical jokes on psychoanalysis but doesn't reject its doctrines altogether, leaving his rebellious hero in the attitude of a defrocked priest who somehow manages to stay inside the church. *Lovesick* isn't pedantic and snobbish like Brickman's first movie, *Simon,* but the writer-director still hasn't figured out what to do with his erudition. One's heart sinks when Moore and McGovern engage in an obviously contrived quarrel, because in commercial comedies quarrels are always the prelude to reunion. *Lovesick* is intelligent but becalmed; a good dose of slapstick might have brought it to life.

Without a Trace, THE FIRST FILM DIrected by producer Stanley Jaffe, is a genteel, TV-style exploitation of the Etan Patz case, complete with saintly cop (Judd Hirsch), indomitable mother (Kate Nelligan), and an unconvincing happy ending. I wish that Jaffe would stop proclaiming the purity of his motives and learn the craft of truly exciting an audience. ▬



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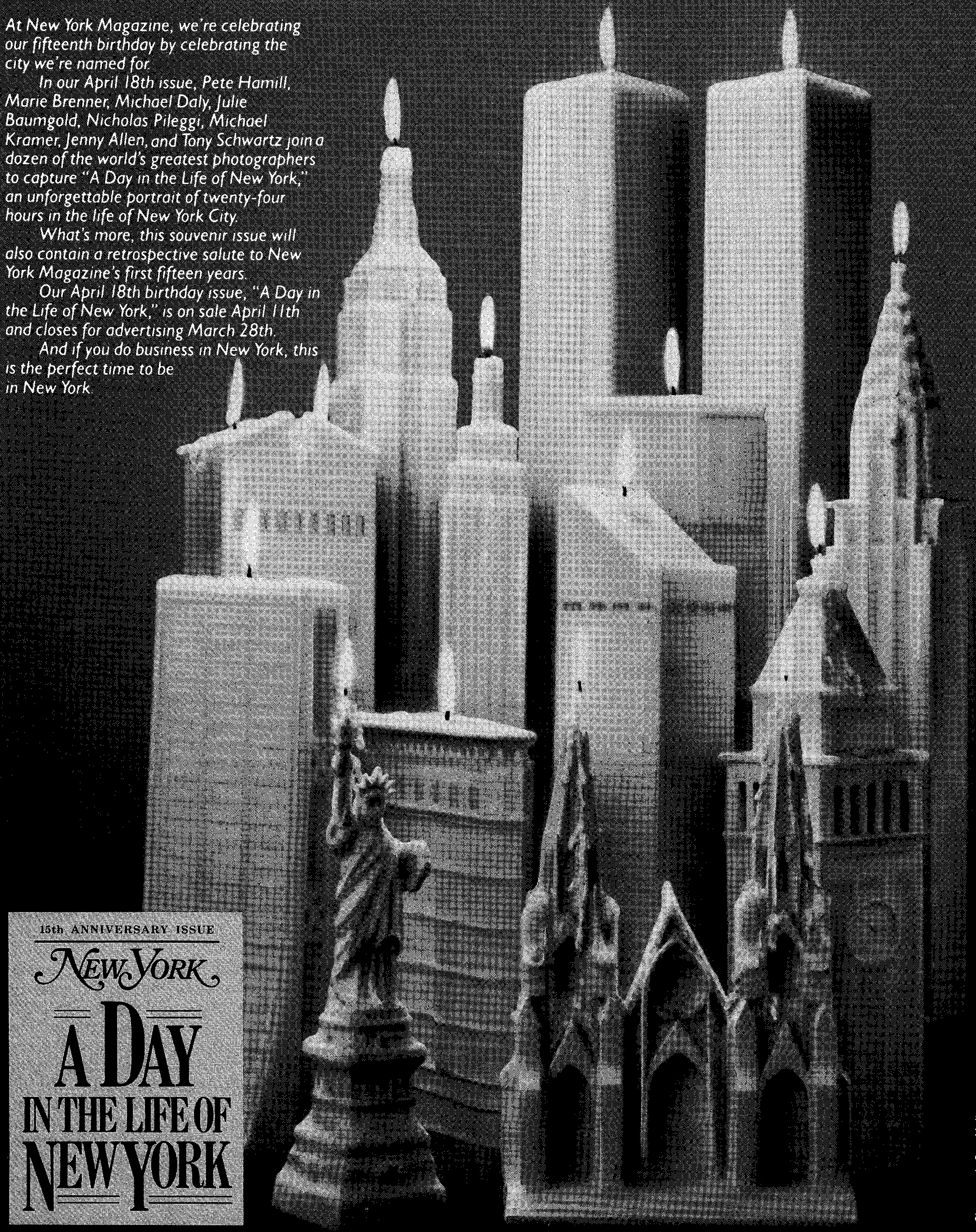
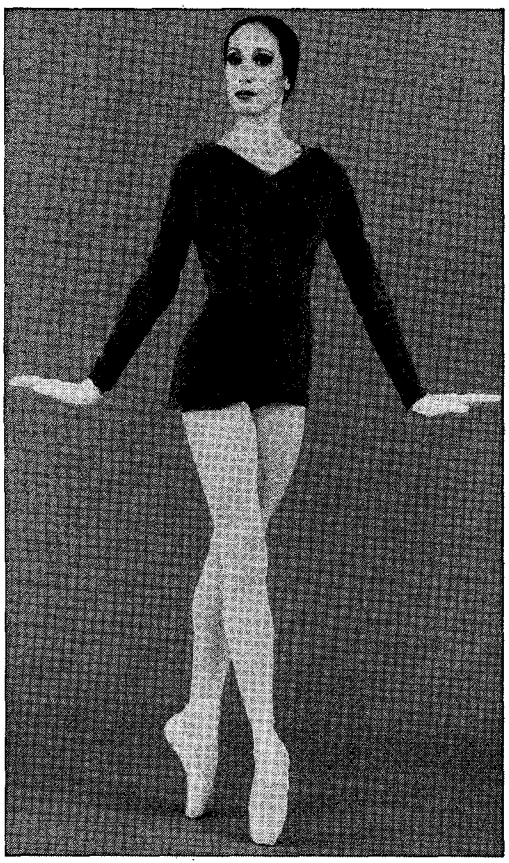


Photograph: Dan Mullen

Dance/Tobi Tobias

SALAD DAYS

"...Dance Theatre of Harlem, in its young adolescence, is performing triumphantly, with warmth and quiet pride..."



Johnson in *Les Biches:* *A chic, naughty event.*

EVEN MORE THAN MOST INSTITUTIONS, ballet companies seem to have an organic life span. They struggle into being, develop in their youth through trial and error, enjoy some glory in their prime, then inevitably degenerate. **Dance Theatre of Harlem,** holding forth at the City Center through February 27, is in its young adolescence, and its triumph this season came in acquisitions particularly suited to its time of life.

David Lichine's *Graduation Ball* is a frothy piece about a boarding-school prom in the days when girls wore pantalettes. It's lasted for four decades because it's well built, with romantic turns, comic ones, and bravura feats tossed off to Strauss confections. Other companies, grown cynical with experience, tend to play its roles as types, often caricaturing them. Dance Theatre does this vintage work the service of taking it seriously on its own innocent terms, so that the sentiments are tender, the virtuosity as light-spirited as it is deft, the silly bits truly fun. Between them, Yvonne Hall and Eddie J. Shellman resuscitated the classical pas de deux that climaxes the party's entertainment. Though they danced with a dignity and musicality befitting Odette and her prince, their simplicity suggested—as was right—that this vision was merely girlhood's naïve dream of a ballerina and her cavalier.

The company effected the same sort of miraculous resurrection with the 1948 *Fall River Legend.* By investing heart-whole belief in Agnes de Mille's gothic-romance rendition of the Lizzie Borden affair, the dancers took their viewers on the thrilling emotional trip audiences must have enjoyed back in the days when American ballet was more guileless, and surely no less wonderful, than it is now. Virginia Johnson, the company's chief and most versatile ballerina, has been wise and moving in a galaxy of dramatic roles, but with this one she reaches a new level. From the sight of her face at the rise of the curtain—bleak, homely even, and terrifyingly vulnerable—you feel that she has divested herself entirely of acquired theatrical knowledge. The frail figure, with that blank, mobile face and liquid eyes, is a vessel brimming with passion, yet with no preconception of its fate. As the ballet runs its course—as she caresses the ax handle almost erotically, as anguish ricochets through her body, spilling out through pleading arms and a mute scream—you even forget that you know the plot. Everything seems to be happening for the first time. The curtain calls, which included the septuagenarian choreographer, had the whole audience stomping and yelling for joy.

As Arthur Mitchell, the founder and co-director of D.T.H., has pointed out, a critical test of this predominantly black troupe is its handling of works in the classical vocabulary—because of the misconception that blacks have some sort of natural ineptitude here. Admittedly, this season's version of the exam, Frederic Franklin's staging of *Pas de Dix,* derived from Petipa through Balanchine, finds the ensemble a little awkward. Still, one can infer its eventual success from the corps's seasoned performance in the Petipa *Paquita;* fiery and elegant, this is one of the headiest sights on the dance stage today. True, D.T.H. does not yet draw from a talent pool large enough to produce a stageful of perfectly proportioned, perfectly honed bodies, which enhances the classical look. That capacity will come in time, as surely as it did to Mitchell's alma mater, the New York City Ballet. Meanwhile, there is ample compensation in the Harlem dancers' unanimity of style and in their collective personality—a mixture of warmth and quiet pride.

The test in contemporary classicism was Balanchine's *Square Dance,* where motifs from country and round dancing meet up with Vivaldi and Corelli. Perhaps it was the comparative youth of his company—and public—that made Mitchell select the old version, in which an onstage caller in a red neckerchief makes the sight of *gargouillades* "accessible" with a "Watch her feet go wickety-wack." The patter, always yokelish, was wisely abandoned by the City Ballet once it taught *its* audience to trust the delights of pure form. And it is utterly out of keeping with the solo of somber, courtly gestures Balanchine has since added for the leading man. Eddie J. Shellman immediately seized the subtle mood of this passage, although he couldn't get all the disjunctive phrases to cohere. Judy Tyrus made a mettlesome showing, wickety-wacks and all. The ensemble needs to be bolder in the scale and attack of its dancing; its clarity—a sense of correctness that is almost moral in its fervor—already brings tears to the eyes.

Among the new additions to the repertory, Bronislava Nijinska's legendary *Les Biches,* made for Diaghilev in 1924, provided the greatest challenge to the dancers' stylistic perspicacity. A fashionable house party is populated by a bevy of rather knowing *jeunes filles en fleur,* a trio of "lifeguards" (musclemen in bathing dress), giggling Sapphic twins, an androgynous, white-gloved woman in a deep-blue tunic that sheathes her arms and bares her svelte legs, and an older "hostess" whose staffs

Photograph by Jack Vartoogian.

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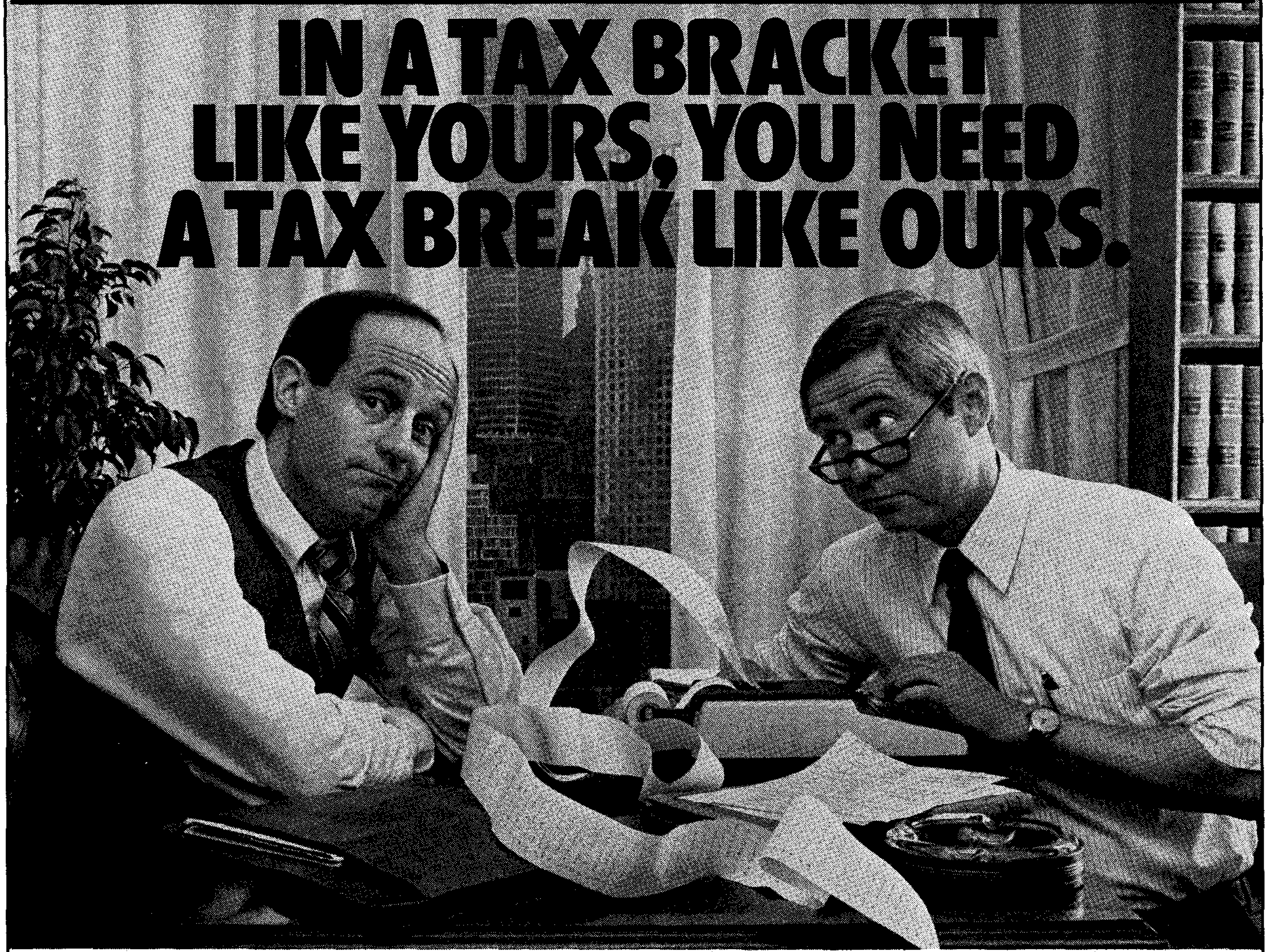

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> "...The Basel Ballet's ensemble is beautifully clear and well mannered, but rather sterile. Is it the clean Swiss air?..."

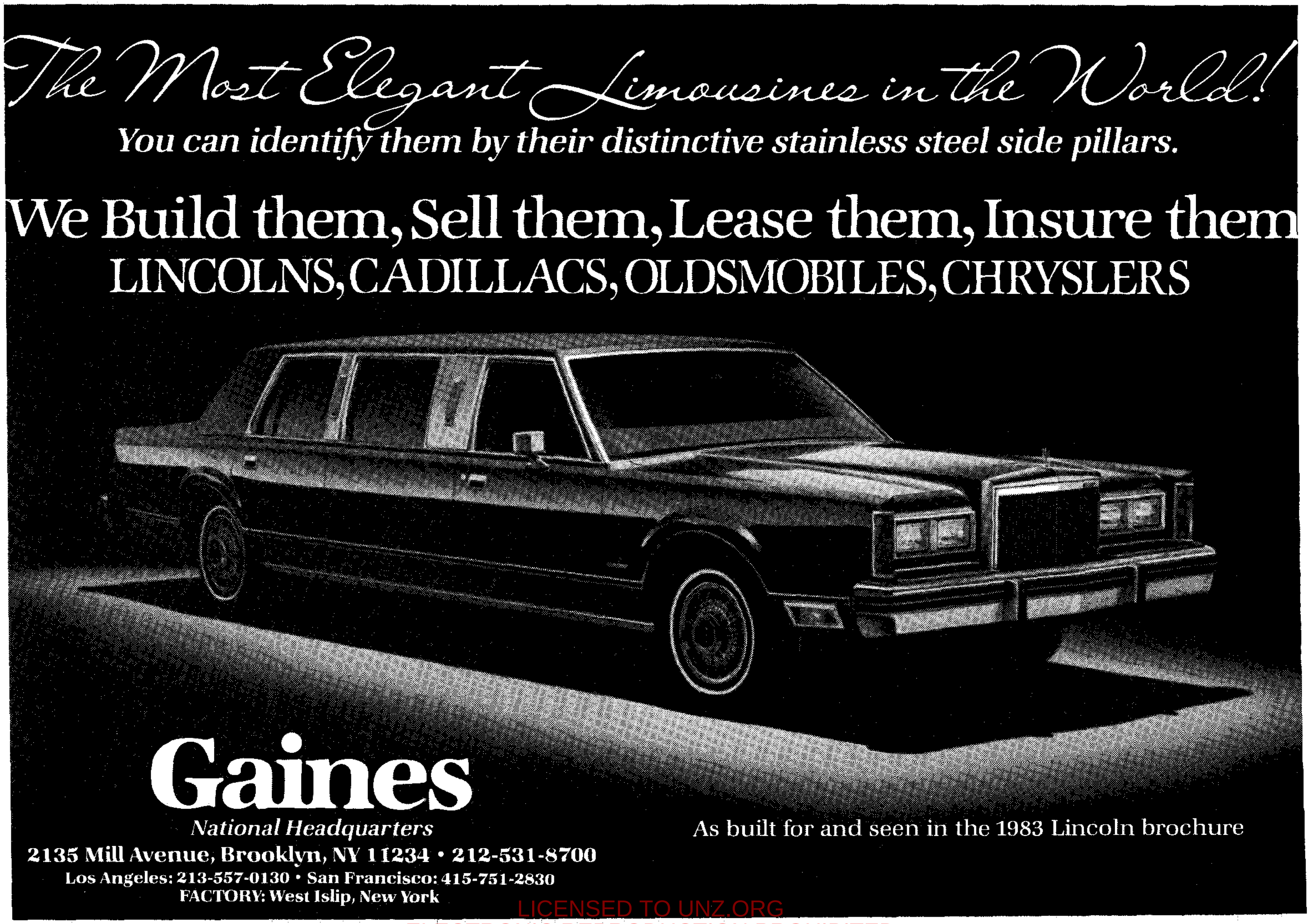
of office are a cigarette holder and extravagant ropes of pearls. There is no narrative per se; the characters are simply juggled, kept in frivolous yet portentous motion to a slyly charming score by Poulenc. A sapphire-blue sofa is an important, and mobile, figure in the action. The sexual suggestiveness—and ambiguity—of the piece is multilayered, ironic, delicious. On their first time out, the D.T.H. players conveyed about a third of what is implicit in the choreography, but already they have me discarding an invitation to *Graduation Ball* in favor of this chic, naughty event.

MISTAKING ONE'S CALLING HAS GLUM consequences. Heinz Spoerli, director of the **Basel Ballet**, is evidently an excellent ballet master: Witness the sweet, neat schooling of the 37-member ensemble he brought to the Ballet International series at the Brooklyn Academy of Music. Yet he fancies himself a choreographer of sufficient genius to furnish the company's entire repertoire, when his ballets are mostly workmanlike copies of currently popular types.

The mixed bill opened with the all too aptly named *Dead End*—imitation-Balanchine neoclassicism in service of the hostility between the sexes that European choreographers dote on. Then there was the obligatory chiffon ballet to piano music, which suggests but never, never defines a string of intimate relationships; Spoerli's homage to *Dances at a Gathering* is called *Preludes* and is set to some of Rachmaninoff's. One of those cheery, self-referential closers, *Chäs* (cheese) consisted of folk-inspired fooling around in native dress, beside which the New York City Ballet's *Stars and Stripes* is a marvel of subtlety.

Some choreographic imagination surfaced in *Transfigured Night*, a latter-day gloss on *Pillar of Fire*. Like Tudor, Spoerli sets his ballet to Schoenberg's *Verklärte Nacht* and, in semi-abstract terms, treats the same theme: A desperate woman who takes a lover without love is forgiven (for what, after all, used to be a transgression) by a second, authentic, love. Here the action occurs under a starry sky, on a highway that is both metaphoric and literal. Its lanes converge in semi-darkness to the point of infinity. The protagonists and a chorus that embodies the woman's emotions emerge from and disappear into that fluid space just as memories and feelings surge and subside in the consciousness. The movement is best when it is most expressive—a female group, for instance, shuffling flat-footed, spines tensely curved as if to shield breasts, belly, and genitals. Even the finest images, though, are diminished by repetition, and the climactic duet—of love transcendent—makes misery seem the more interesting state.

The alternating program was a more or less traditional *Giselle*, the "less" being Spoerlian addenda that wrench the ballet out of its period vocabulary and its period psychology. The dancers one remembers from the engagement are Sylviane Bayard, who deploys her considerable talents with an odd, frozen anonymity; Martin Schläpfer, a fleet virtuoso; and the gawky, luminous Catherine Zerara, the troupe's *Wunderkind*. The ensemble is beautifully clear and well mannered, but rather sterile. Is it the clean Swiss air that keeps them so bland, or their diet of uninspiring choreography? ■



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Museum Quality

TWO OF NEW YORK'S MUSEUM SHOPS ARE holding sales this month. The Morgan Library has prints, pamphlets, cards, and its own art publications on sale. In books: *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.*, was $100, now $50; *Sir Arthur Sullivan: Composer and Personage*, was $15, now $7.50; *Rembrandt and His Century*, was $15.95, now $7.90; *Drawings by Michelangelo*, was $12.50, now $6.50; and more. Prints and reproductions will be $1 or less and include Dürer's *Adam and Eve*, Watteau's *Two Studies of a Little Girl*, and many others. Many of the library's pamphlets and publications will be 15–50 cents each, and cards are also substantially reduced. (And while you're there, take the opportunity to visit the two shows currently on exhibit: "Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages," and a celebration in honor of the 150th anniversary of the birth of Johannes Brahms. Both shows continue through 4/10.) Checks accepted; no credit cards; all sales final. *The Pierpont Morgan Library, 29 East 36th St. (685-0008); Tues.-Sat. 10:30 a.m.-5 p.m. and Sun. 1-5 p.m.; through 4/10.*

THE BROOKLYN MUSEUM IS OPENING A brand-new gift shop, and the old one

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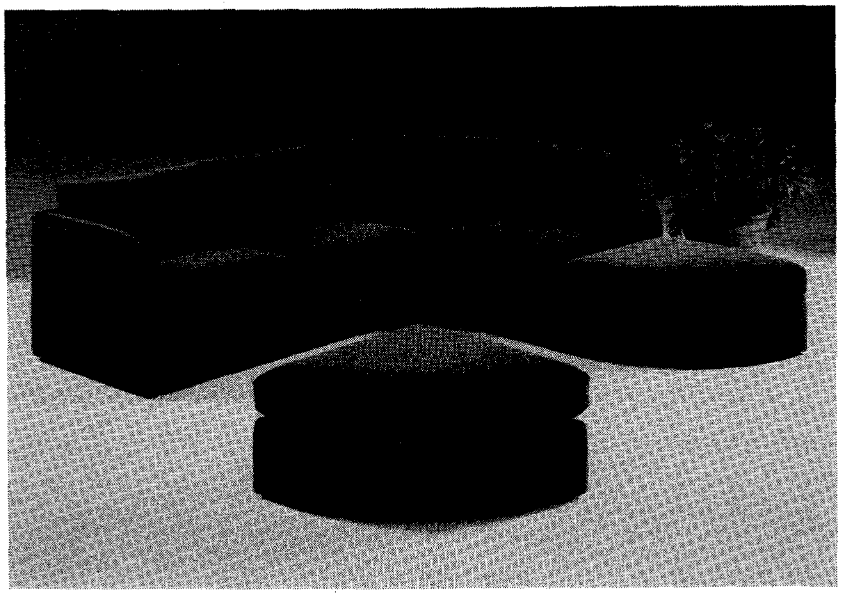

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closes with a big sale that includes some one-of-a-kind things from all over the world. Prices range from 10 cents (for reproductions and things for children) up to $400 (for a model of an old church complete with figures, was $600); a group of posters, now thirteen for $1; big discounts on jewelry, reproductions, ornaments, bibelots, and lots more. Be sure not to miss Harold Cohen, the programming artist in residence in the West Gallery, on the fifth floor, who has turned the room into a working studio, complete with computer terminal. The little Brooklyn Museum Shop in the arcade of the Citicorp Center will also have a selection of things on sale. M.C., V., checks accepted; all sales final. *The Brooklyn Museum Gallery Shop, Eastern Pkwy. and Washington Ave., Brooklyn (638-5000); Wed.–Sat. 10 a.m.–4:45 p.m. and Sun. noon–4:45 p.m. Citicorp Center, Lexington Ave. and 53rd St.; Mon., Tues., and Fri. 10:30 a.m.–7:30 p.m., Wed. and Thurs. till 9 p.m., Sat. till 6 p.m., and Sun. 11 a.m.–5 p.m.; through 2/28.*

Give Me Liberty

LIBERTY OF LONDON IS HOLDING ITS biannual sale on a selection of lovely fabrics and more. A few examples: all-cotton fabric, was $14 a yd., now $8; wool-challis print, was $35 a yd., now $19; cotton-and-wool blend was $14 a yd., now $7; wool-challis fabric, was $25 a yd., now $13; assorted Viyella wool blends, were $20–$29 a yd., now $10–$18; 27-in. and 36-in. all-silk squares, were $35 and $55, respectively, now $15 and $23; 54-in. wool-challis shawls, were $55, now $36; neckties, were $13.50–$32.50, now $9–$23; challis blouses and skirts, were $104–$174 each, now $69–$99; and much more. A.E., M.C., V., checks accepted; all sales final. *Liberty of London, 229 East 60th St. (888-1057); Mon.–Fri. 11 a.m.–7 p.m. and Sat. 10 a.m.–6 p.m.; through 3/14.*

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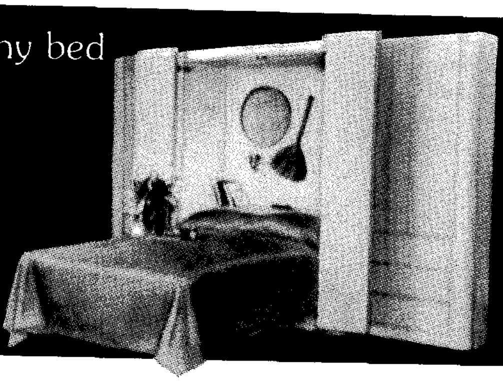

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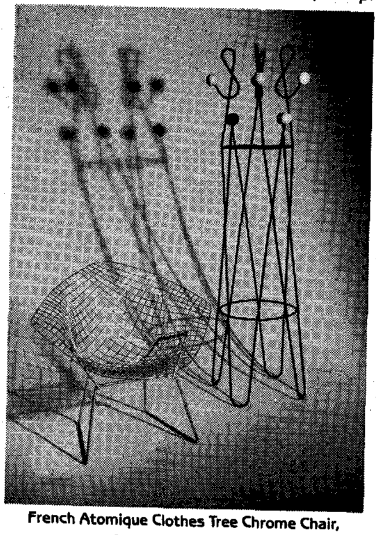

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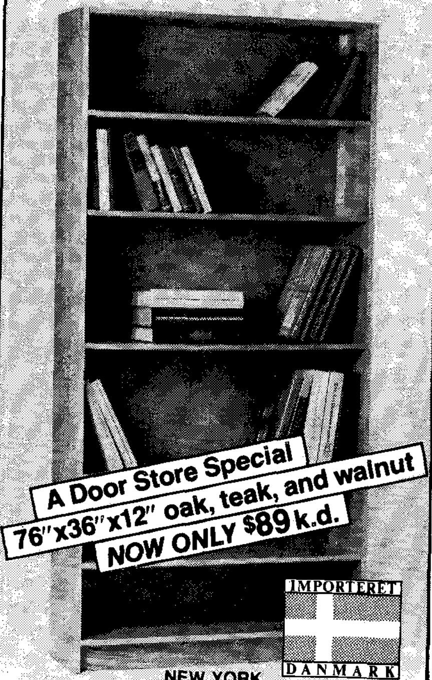

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LINCOLN'S AND WASHINGTON'S Birthdays are celebrated here with a sale on famous-label merchandise for men. At 50 percent off: sport shirts and velour tops by Arrow, Bronzini, Damon, John Weitz, and Munsingwear; designer ties; a large selection of all-wool sweaters. At 40 percent off: British-warmer coats; suburban coats by London Fog, Mighty Mac, and Zero King; leathers by Mirage and Mirell; Stetson hats and Kangol caps; Fownes gloves and mufflers; Cross-Creek and Damon turtlenecks. Suits and sport coats by Aquascutum, Beene, Chaps, Donald Brooks, and others, were $169-$375, now $119-$249. At 25 percent off: all-wool and wool-blend slacks by Jaymar-Ruby, Sansabelt, and others, were $35-$70, now $26.25-$52.50; dress shirts by Arrow, Bronzini, Damon, and Oleg Cassini. At 20 percent off: pajamas and robes by Diplomat and John Weitz; raincoats by London Fog and Misty Harbor; a selection of shoes by Freeman and Johnston & Murphy (some discontinued styles are half-price). Izod warm-up suits, were $55, now $43.90; Izod short-sleeve cotton shirts, in eighteen colors, were $26, now $20.90. Free alterations. A.E., M.C., V. accepted; refunds possible on unaltered merchandise. *Nib's Men's Shop, 72-28 Main St., Flushing (263-8088); Mon. and Wed. 9:30 a.m.-8 p.m. and Thurs.-Sat. till 5 p.m.; closed noon-12:45 p.m. for lunch; through 2/23.*

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A Complete Entertainment Guide for the Week Beginning February 14

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"In The King of Prussia." #2—Feb. 14: "From the Cloud to the Resistance." Feb. 15: "Every Man For Himself." Feb. 16: "Man of Marble"; "Identification Marks None." Feb. 17: "Camouflage"; "Birchwood." Feb. 18: "Man of Iron"; "The Passenger." Feb. 19: "Cul-de-Sac"; "Siberian Lady McBeth." Feb. 20: "Without Anesthesia"; "Contract."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Dragon Lee vs. the Five Brothers."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Feb. 14: "Trash"; "Supervixens." Feb. 15: "Andy Warhol's Bad"; "Beyond the Valley of the Dolls." Feb. 16-17: "O Lucky Man!" Beg. Feb. 18: "The State of Things." **AGEE ROOMS:**Thru Feb. 15: "Dan's Motel." Beg. Feb. 18: "America from Hitler to MX."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Vortex." #2—"Smithereens."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Feb. 14: "Blazing Saddles"; "The Producers." Feb. 15: "All About Eve"; "Mildred Pierce." Feb. 16: "The Story of 'O'"; "Servant Mistress." Feb. 17: "8 1/2"; "Amarcord." Opening Feb. 18: "The Pirates of Penzance."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 14: "The Lady Eve"; "The Great McGinty." Feb. 15: "Clash by Night"; "While the City Sleeps." Feb. 16: "World Premiere"; "True Confessions." Feb. 17: "Cul-de-Sac"; "Knife in the Water." Feb. 18-19: "The Kennel Murder Case"; "The Gracie Allen Murder Case." Feb. 20: "We're Not Dressing"; "International House."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 17: "The Dark Crystal"; "Conan the Barbarian."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Feb. 14-15: "Fellini Satyricon"; "Fellini's Roma." Feb. 16-17: "Roomates"; "Kamasutra." Feb. 18-19: "Pink Flamingos"; "Desperate Living." Feb. 20-22: "2001: A Space Odyssey"; "Quest for Fire."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1 & #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Frances." #2—"Time Stands Still." #3—"Frances." #4—"Veronika Voss."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Feb. 17: "The Dark Crystal." Opening Feb. 18: "Sting II."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "48 Hrs."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Feb. 17: "Videodrome." Opening Feb. 18: "Lovesick."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Entity."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"The Verdict."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Feb. 17: "The Last American Virgin." Opening Feb. 18: "Lovesick." #2—Thru Feb. 17: "X-tro." Opening Feb. 18: "Sting II."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Let's Spend the Night Together."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Entity." #2—Thru Feb. 17: "The Verdict." Opening Feb. 18: "Table for Five." #3—"The Dark Crystal." #4—"The House on Sorority Row." #5—"Caligula." #6—"The Toy."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Without a Trace." #2—582-5070. "Enigma."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Feb. 17: "Treasure of the Four Crowns." Beg. Feb. 18: "The Year of Living Dangerously." #2—975-8369. "One Down, Two to Go."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—"Diner." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 14: "Pajama Game"; "Damn Yankees." Feb. 15-16: "Freud"; "Equus." Feb. 17-19: "Last Tango in Paris"; "Lolita." Feb. 20-21: "The Deer Hunter"; "Apocalypse Now." #2—Feb. 14-15: "Earthquake"; "The Towering Inferno." Feb. 16-17: "Rollerball"; "Death Race 2000." Feb. 18-19: "Saturday Night Fever"; "Grease." Feb. 20: "It's a Mad, Mad, Mad, Mad World."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Videodrome." #2—"The Sorceress."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru Feb. 17: "Peter Pan." Opening Feb. 18: "The Pirates of Penzance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Parsifal."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Feb. 17: "E.T. the Extra-Terrestrial." Beg. Feb. 18: "An Officer and a Gentleman."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Feb. 14: "Hobson's Choice." Feb. 15: "Teorema"; "Orpheus." Feb. 16: "Wild Strawberries"; "The Virgin Spring." Feb. 17: "L'Avventura"; "Grand Illusion." Feb. 18-19: "The 39 Steps"; "The Lady Vanishes." Feb. 20: "That Hamilton Woman"; "Rebecca."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Feb. 17: "Independence Day." Opening Feb. 18: "Table for Five."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Jacques Tati Festival. Thru Feb. 17: "Mr. Hulot's Holiday." Beg. Feb. 18: "Jour de Fête."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Coup de Torchon."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "We of the Never Never."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Feb. 16: "The Dark Crystal." Beg. Feb. 17: "The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Feb. 16: "The Man From Snowy River." Opening Feb. 18: "48 Hrs." **Coronet**—Thru Feb. 17: "48 Hrs." Opening Feb. 18: "The King of Comedy."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Feb. 16: "The Year of Living Dangerously." Opening Feb. 17: "Local Hero." **Cinema II**—753-0774. Thru Feb. 19: "The Road Warrior." Opening Feb. 20: "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Feb. 17: "Videodrome." Opening Feb. 18: "Lovesick." #2—832-2720. Thru Feb. 17: "The Entity." Opening Feb. 18: "Sting II."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"Enigma." closed Feb. 15-16.

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Twilight Time."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Without a Trace."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Lola."

MOVIES

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Feb. 17: "Videodrome." Opening Feb. 18: "Sting II."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Let's Spend the Night Together." #2—427-1332. "The Entity."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"One Down, Two to Go." #2—"Treasure of the Four Crowns."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"The Night of the Shooting Stars." #2—"The Stationmaster's Wife." #3—Thru Feb. 15: "The Wrath of God"; "Heart of Glass." Beg. Feb. 16: "La Nuit de Varenne."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Feb. 17: "Winter Kills." Opening Feb. 18: "The Pirates of Penzance." #2—Thru Feb. 17: "Muddy River." Beg. Feb. 18: "Winter Kills."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Feb. 14-15: "Carnegie Hall." Feb. 16-17: "The Great Waltz" (1938); "Stars and Stripes Forever." Feb. 18-19: "San Francisco"; "Two Sisters from Boston." Feb. 20-21: "Show Boat" (1936); "Till the Clouds Roll By."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"We of the Never Never." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tootsie." #2—"Sophie's Choice." #3—"Best Friends." #4—"Tootsie."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Feb. 17: "Missing." #2—"Frances."

95. **THALIA—95th St. W. of B'way.** 222-3370. Feb. 14: "Wise Blood"; "The Southerner." Feb. 15: "Native Son"; "God's Stepchildren." Feb. 16: "The Rains Came"; "Jesse James." Feb. 17: "Face to Face"; "Night is My Future." Feb. 18-19: "Little Malcolm"; "East of Elephant Rock." Feb. 20: "When Worlds Collide"; "The Day the Earth Stood Still." Feb. 21: "Swept Away"; "Seven Beauties."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Feb. 14: "Klute"; "American Gigolo." Feb. 15: "Chan Is Missing"; "Hester Street." Feb. 16: "A Star is Born (1957)"; "An American In Paris." Feb. 17: "Nosferatu"; "Woyzeck." Feb. 18: "The City of Women"; "The Spiders Stratagem." Feb. 19: "The Wild One"; "Easy Rider." Feb. 20: "Anna Karenina"; "Queen Christina."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"The Dark Crystal." #2—Thru Feb. 17: "Veronika Voss." Beg. Feb. 18: "Lili Marleen." #3—"Videodrome." #4—Thru Feb. 17: "The Sorceress." Opening Feb. 18: "Sting II."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Feb. 18 at 8:30, "Lewis Mumford: Toward Human Architecture."

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet." Feb. 20-21 at 1: "Animal Stories: Tall Tales and Short"; at 3: "Tales of Survival."

BEACON THEATER—B'way nr. 74th St. 874-1717. Adm. $5. Feb. 20 at 4 & 7 p.m.: "The Magic Flute" (1975). Dir. Ingmar Bergman.

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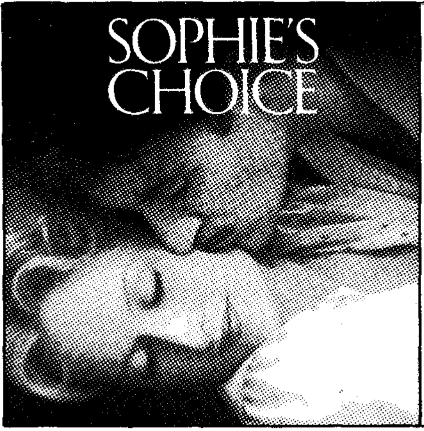

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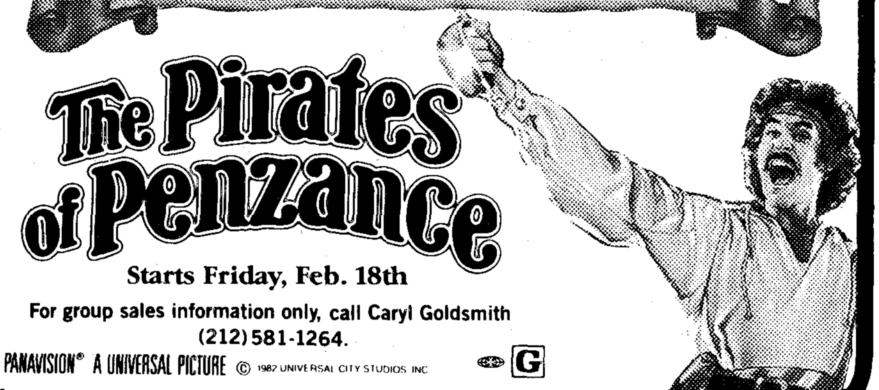

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MOVIES

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Feb. 18, 8 p.m. "Kopenhagen/1930" (1977) and "Room Film" (1973) by Peter Gidal. Feb. 19, 8 p.m.: "Faster, Pussycat! Kill! Kill!" (1977) by Russ Meyer. Feb. 20, 8 p.m.: New Filmmakers Showcase.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Feb. 18-19, 9 p.m.: "Hamlet" (1970) by Tony Richardson.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 16, 1, 3, 6, 8:30 p.m.: "Salut l'Artiste" (1973) by Yves Robert, with Marcello Mastroianni.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Feb. 16, 7:30 p.m.: "Osaka Elegy" (1936). Feb. 18, 7:30 p.m.: "Osaka Story" (1957).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Feb. 15, 6 p.m.: "The Man Who Knew Too Much" with Peter Lorre, Leslie Banks and Edna Best. First of a 5-part Hitchcock series. $6.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 5: "Muppets: Past, Present and Future"; "Sid Caesar: Master of Comedy."

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Feb. 14, 2:30 p.m.: "Visages d'Enfants"; at 6 p.m.: "Coffee Break", "Bellevue Film" and other shorts. Feb. 15, 2:30 p.m.: "Pecheurs d'Islande"; at 6 p.m.: "The World of Gilbert and George." Feb. 17-18, 2:30, 6 p.m.: Perspectives on French Cinema (to be announced). Feb. 19-20 at noon: "Our Daily Bread" (1934) by King Vidor; at 2:30, 6 p.m.: Perspectives on French Cinema (to be announced).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Feb. 15-16 at 8 p.m.: "Kagemusa" by Kurosawa. Feb. 16 at 7:30 p.m.: "Shanghai Express" by von Sternberg with Marlene Dietrich. Feb. 17 at 7:30 p.m.: Filmmaker in focus with Deborah Shaffer; at 8 p.m.: "Celeste" by Percy Adlon. Feb. 18-19 at 8, 10:15 p.m.: "Celeste"; Feb. 20 at 5, 7:15, 9:15 p.m. "Celeste."

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 15 at noon: "Throne of Blood" (1957) by Kurosawa; at 2:30 p.m.: "Korea: the Performing Arts", "Stilt Dancers of Long Bow Village", "Behind the Scenes at Peking Circus." Feb. 17 at noon: "I Remember Harlem: Part III (Towards Freedom) 1940-1965)" by William Miles.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Feb. 15-16 at 8 p.m.: "Eye of the Needle" (1981) by Richard Marquand and "Death Valley" (1982) by Dick Richards. Feb. 17-18 at 8 p.m.: "This Is Elvis" (1981) by Malcolm Leo and Andrew Solt and "The Idolmaker" (1980) by Taylor Hackford. Feb. 19-20 at 8 p.m.: "The Funhouse" (1981) by Tobe Hooper and "An American Werewolf in London" (1981) by John Landis.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 19 at 2 p.m.: "Skinny and Fatty" (1975) and "Momotaro: A Boy of Old Japan" (1974).

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Feb. 19 at 7, 9 p.m.: "Peppermint Soda" (1978) by Diane Kurys.

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way, 9th floor. 628-0420. Free. Feb. 16 at 6 p.m.: "El Desencanto" (1974). In Spanish, no subtitles.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Feb. 21 at 8:15 p.m.: "Passenger" (1961) by Andrzej Munk.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—Thru Feb. 17: "48 Hrs." #2—Thru Feb. 17: "The Sorceress." #3—Thru Feb. 17: "The House on Sorority Row."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"The Entity." #2—"Videodrome."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Tootsie." #2—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Lords of Discipline."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"48 Hrs." #2—"The Verdict."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Without a Trace." #2—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Lovesick." #3—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "Sting II." #4—"Tootsie."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"The Sorceress." #2—"48 Hrs."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Tootsie."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"One Down, Two to Go." #2—"Tootsie."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Year of Living Dangerously." #2—Thru Feb. 17: "The House on Sorority Row"; "X-tro." Beg. Feb. 18: "Lovesick." #3—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II." #4—"Videodrome." #5—Thru Feb. 17: "The Last American Virgin." Beg. Feb. 18: "The Young Gangs of Wildwood High."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Dark Crystal." #2—"Without a Trace."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Without a Trace." #2—"The Verdict."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "The Sorceress."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Feb. 17: "Treasure of the Four Crowns." Beg. Feb. 18: "Lovesick." #2—"The Entity." #3—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Sting II." #4—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "The Year of Living Dangerously."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Young Gangs from Wildwood High." #2—Thru Feb. 17: "The House on Sorority Row"; "X-tro." Beg. Feb. 18: "Sting II." #3—Thru Feb. 17: Russian Films. Beg. Feb. 18: "The Year of Living Dangerously." #4—"The Sorceress."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru Feb. 17: "The Toy." Beg. Feb. 18: "Lovesick." #2—Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "The Year of Living Dangerously."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Feb. 17: "Eating Raoul." #2—Thru Feb. 17: "The Sorceress." #3—Thru Feb. 17: "The Verdict."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Feb. 17: "The Dark Crystal." #2—Feb. 13-15: "A Night at the Opera"; "At the Circus"; "Big Store." Feb. 16-19: "Fritz the Cat"; "Heavy Traffic." Feb. 20-22: "Modern Times"; "City Lights."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Sting II."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Best Friends." "Lovesick." **South**—"The Sorceress." "The Year of Living Dangerously."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 17: "The Dark Crystal"; "Conan the Barbarian."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Feb. 17: "48 Hrs."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Feb. 17: " The Toy"; "Hanky Panky." Beg. Feb. 18: "Best Friends."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Feb. 17: "The Entity."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Without a Trace." #2—"The Verdict." #3—"Let's Spend the Night Together." #4—"Tootsie."

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MOVIES

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Feb. 15: "Still of the Night." Beg. Feb. 16: "Peter Pan."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"The Dark Crystal." #2—"Tootsie."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "48 Hrs." #3—"The Sorceress."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Verdict." #2—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Lords of Discipline."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. "Caligula."

303. NEW DORP—HYLAN— 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. NEW DORP—LANE— 351-2110. Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lords of Discipline."

305. NEW DORP—RAE— 979-0444. #1—"Let's Spend the Night Together." #2—"The House on Sorority Row."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Without a Trace." #2—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"The Sorceress." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Lovesick."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. Thru Feb. 17: "The Verdict." Beg. Feb. 18: "The Year of Living Dangerously."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Let's Spend the Night Together." #2—Thru Feb. 17: "Videodrome."Beg. Feb. 18: "Lovesick." #3—"The Entity." #4—"Tootsie."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Best Friends." #2—"Tootsie."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Without a Trace." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #3—"The Sorceress." #4—"The Verdict."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Feb. 17: "Death Wish"; "First Blood." Beg. Feb. 18: "The Entity"; "Damien: Omen Two."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"48 Hrs." #2—"Peter Pan."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Tootsie." #2—"One Down, Two to Go."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Let's Spend the Night Together." #2—Thru Feb. 17: "One Down, Two to Go"; "Bruce vs. Bill." #3—"48 Hrs."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Without a Trace." #2—"The Sorceress." "Lovesick." #3—"Tootsie."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Year of Living Dangerously." #3—"The Verdict." #4—"The Entity."

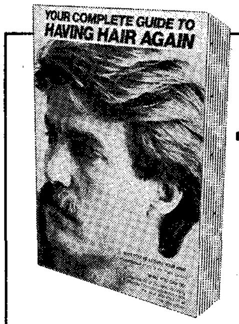
414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Program unavailable.

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Feb. 17: "The Dark Crystal"; "Dead Men Don't Wear Plaid."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"The Verdict." #2—"The Entity."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Let's Spend the Night Together." #2—Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "The Year of Living Dangerously."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."



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MOVIES

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Feb. 17: "Treasure of the Four Crowns." Beg. Feb. 18: "Lovesick." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #3—"The Sorceress." #4—"The House on Sorority Row."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Verdict." #2—"Without a Trace." #3—Thru Feb. 17: "Eating Raoul." Beg. Feb. 18: "The Pirates of Penzance." #4—"The Entity." #5—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800 #1—"48 Hrs." #2—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Year of Living Dangerously."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Entity."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Lords of Discipline." #2—"48 Hrs." #3—"One Down, Two to Go."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "Sophie's Choice." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #3—"Without a Trace."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Feb. 17: "My Favorite Year"; "I Ought to Be in Pictures." Beg Feb. 18: "An Officer and a Gentleman."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "Let's Spend the Night Together."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Feb. 17: "Eating Raoul."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "Videodrome" Beg. Feb. 18: "Lovesick."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600 Thru Feb. 17: "Creepshow"; "Blade Runner."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Feb. 17: "The Dark Crystal." #2—Thru Feb. 17: "The Sorceress."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Tootsie." #2—"The House on Sorority Row."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800 #1—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "The Year of Living Dangerously." #2—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Lords of Discipline."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Feb. 17: "The Dark Crystal"; "Conan the Barbarian."

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Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

501. **BALDWIN—RKO—** 223-9230. "Without a Trace."

502. **BELLEROSE—RKO—** 775-1351. Thru Feb. 9: "Still of the Night." Beg. Feb. 16: "Peter Pan."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Feb. 17: "The Dark Crystal." #2—Thru Feb. 17: "The Chosen."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Feb. 17: "Lola." Beg. Feb. 18: "Veronika Voss."

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008 #1—Thru Feb. 17: "The Entity." #2—Thru Feb. 17: "The Dark Crystal." Beg. Feb 18: "The Pirates of Penzance."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Without a Trace." #2—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "E.T. the Extra-Terrestrial." #3—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Lovesick." #4—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Sting II."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Feb. 17: "The Chosen." Beg. Feb. 18: "The Pirates of Penzance." #2—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Best Friends."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Best Friends."

517. **FLORAL PARK—RKO FLORAL—** 352-2280 "The Verdict."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"The Entity." #2—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "An Officer and a Gentleman."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"48 Hrs." #2—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Lovesick."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

524. **HEWLETT—RKO—** 791-6768. Thru Feb. 9: "Still of the Night." Beg. Feb. 16: "Peter Pan."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "The Year of Living Dangerously." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. **NORTH—**"The Verdict." **SOUTH—**Thru Feb. 17: "Without a Trace." Beg. Feb. 18 "E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Feb. 17: "Eating Raoul." Beg. Feb. 18: "Lords of Discipline." #2—"48 Hrs." #3—"Tootsie."

530. **LEVITTOWN—LEVITTOWN—** 731-0516 #1—Thru Feb. 17: "Peter Pan." Beg Feb. 18: "Best Friends." #2—Thru Feb. 24: "The Dark Crystal."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Gandhi." #2—"Let's Spend the Night Together." #3—"48 Hrs." #4—"Tootsie."

532. **LONG BEACH—LIDO—** 432-0056. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Feb. 17: "Treasure of the Four Crowns." Beg. Feb. 18: "Sting II." #2—"Frances." #3—Thru Feb. 17: "Videodrome." Beg. Feb. 18 "The Year of Living Dangerously." #4—"The Sorceress."

534. **LYNBROOK—STUDIO ONE—** 599-5151. "Lola."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Feb. 17: "Peter Pan." Beg. Feb. 18: "Best Friends." #2—Thru Feb. 17: "The Dark Crystal." Beg Feb. 18 "The Chosen."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "The Year of Living Dangerously." #2—"Without a Trace." #3—Thru Feb. 17: "Eating Raoul." Beg. Feb. 18: "Lovesick."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Time Stands Still."

540. **MASSAPEQUA—PEQUA—** 799-6464. "The Verdict."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Sorceress." #2—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lovesick." #3—"Tootsie." #4—Thru Feb. 17: "Without a Trace." #5—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Year of Living Dangerously." #6—"Let's Spend the Night Together." #7—"48 Hrs."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Feb. 17: "The Dark Crystal." Beg Feb. 18: "Lords of Discipline."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Without a Trace."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Feb. 17: "Eating Raoul." #2—Thru Feb. 17: "The Chosen."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610 Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Best Friends."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Feb. 17: "Peter Pan." Beg. Feb. 18: "Best Friends." #2—Thru Feb. 17: "The Dark Crystal" Beg. Feb. 18: "An Officer and a Gentleman."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Tootsie." #2—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Feb. 9: "Still of the Night." Beg. Feb. 16: "Peter Pan."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lords of Discipline." #2—"48 Hrs."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II." #2—"Peter Pan." #3—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Best Friends."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Feb. 17: "Veronika Voss." Beg. Feb. 18: (tent.): "An Officer and a Gentleman."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. Thru Feb. 17: "Best Friends." Beg. Feb. 18: "Lovesick."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Entity." #2—"The Verdict."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tootsie." #2—"The Entity."

561. SYOSSET—SYOSSET— 921-5810. "Sophie's Choice."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Feb. 17: "Frances." Beg. Feb. 18: "Table for Five."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"48 Hrs." #2—"The Entity." #3—"One Down, Two to Go." #4—"The Sorceress." #5—"Let's Spend the Night Together." #6—"The Verdict." #7—"Tootsie." #8—"Without a Trace." #9—"Videodrome." #10—"Sophie's Choice." #11—"The House on Sorority Row."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"The Chosen." #2—"My Favorite Year."

571. WANTAGH—RKO— 781-6969. Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Sting II." #2—"The Sorceress." #3—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Year of Living Dangerously."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Best Friends." #2—Thru Feb. 17: "The Toy." Beg. Feb. 18: "The Pirates of Penzance."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"One Down, Two to Go." #2—"The Sorceress."

601. BABYLON—BABYLON— 669-3399. Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II."

602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"Without a Trace."

603. BABYLON—SOUTH BAY— 587-7676. #1—"48 Hrs." #2—"The House on Sorority Row." #3—"The Sorceress."

604. BAY SHORE—CINEMA— 665-1722. Thru Feb. 17: "Treasure of the Four Crowns." Beg. Feb. 18: "The Year of Living Dangerously."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Best Friends." #2—"Let's Spend the Night Together."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

612. CENTER MORICHES—CENTER— 878-2100. "The Dark Crystal"; "Best Friends."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Sting II."

616. COMMACK—MAYFAIR— 543-0707. "Frances."

617. COMMACK—RKO— 499-4545. #1—"Tootsie." #2—"Without a Trace."

619. CORAM—CORAM— 698-7200. Thru Feb. 17: "The Dark Crystal."

621. CORAM—PINE— 698-6442. #1—"Videodrome." #2—"The House on Sorority Row."

622. DEER PARK—DEER PARK— 667-2440. "Tootsie."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Feb. 17: "Frances." Beg. Feb. 18: "Lords of Discipline." #2—"Let's Spend the Night Together." #3—Thru Feb. 17: "Tootsie." Beg. Feb. 18: "Sting II." #4—Thru Feb. 17: "My Favorite Year." Beg. Feb. 18: "The Year of Living Dangerously." #5—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lovesick."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "The Sorceress."

627. EAST SETAUKET—RKO FOX— 473-2400. "Without a Trace."

628. ELWOOD—ELWOOD— 499-7800. #1—"48 Hrs." #2—"The House on Sorority Row."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Verdict." #2—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Lords of Discipline."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "The Verdict."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Tootsie." #2—"Without a Trace." #3—"The Entity." #4—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "The Year of Living Dangerously."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "The House on Sorority Row."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II."

635. ISLIP—ISLIP— 581-5200. #1—"The Verdict." #2—"Tootsie." #3—Thru Feb. 17: "Creepshow." Beg. Feb. 18: "An Officer and a Gentleman."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Feb. 17: "The Entity."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. Thru Feb. 17: "The House on Sorority Row." Beg. Feb 18: "The Year of Living Dangerously."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Feb. 17: "The Dark Crystal."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Feb. 17: "The Verdict." #2—Thru Feb. 17: "Creepshow." #3—"The Sorceress."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Lovesick." **OUTDOOR**—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Feb. 17: "The Entity." Beg. Feb. 18: "An Officer and a Gentleman." #2—"The Verdict."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"48 Hrs." #2—"Let's Spend the Night Together."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Tootsie." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Year of Living Dangerously." **OUTDOOR**—Thru Feb. 17: "The House on Sorority Row."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"The Sorceress." #2—"Without a Trace."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Feb. 17: "The Entity." **CINEMA WEST**—Thru Feb. 17: "The Verdict."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Feb. 15: "Still of the Night." Beg. Feb. 16: "Peter Pan."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman."

657. SAG HARBOR—SAG HARBOR— 725-0010. Feb. 18-20: "Chilly Scenes of Winter."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"The Verdict." #2—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Lords of Discipline." #3—Thru Feb. 17: "Creepshow." Beg. Feb. 18: "Best Friends."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Sophie's Choice."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Sophie's Choice." #2—Thru Feb. 17: "Without a Trace." Beg. Feb. 18: (tent.): "The Year of Living Dangerously."

664. STONY BROOK—LOEWS— 751-2300. #1—"Tootsie." #2—"48 Hrs." #3—"Let's Spend the Night Together."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Feb. 17: "The Verdict."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Feb. 17: "48 Hrs." Beg. Feb. 18 (tent.): "Tootsie."

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MOVIES

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru Feb. 17: "The Verdict." Beg. Feb. 18: "Lovesick."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Lords of Discipline."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"The Sorceress." #2—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #3—"The Entity."

703. CROSS RIVER—CINEMA— 763-8811. "The Dark Crystal."

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #2—"The Sorceress."

706. HARRISON—CINEMA HARRISON— 835-2668. Program unavailable.

707. HARTSDALE—CINEMA— 428-2200. #1—"48 Hrs." #2—"Let's Spend the Night Together." #3—"Tootsie." #4—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Lovesick."

708. LARCHMONT—PLAYHOUSE— 834-3001. Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "The Year of Living Dangerously."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"The Sorceress." #2—"The House on Sorority Row." #3—Thru Feb. 17: "The Last American Virgin." Beg. Feb. 18: "Sting II." #4—Thru Feb. 17: "The Toy." Beg. Feb. 18: "Lovesick."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Sophie's Choice." #2—"Tootsie."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Feb. 17: "My Favorite Year"; "Whose Life Is it Anyway?" Beg. Feb. 18: "Best Friends."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Let's Spend the Night Together." #2—"Tootsie."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"48 Hrs." #2—"Without a Trace." #3—Thru Feb. 17: "One Down, Two to Go." Beg. Feb. 18: "Lovesick." #4—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "Lords of Discipline." #5—"The Entity."

715. NEW ROCHELLE—TOWN— 632-4000. Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II."

716. OSSINING—ARCADIAN— 941-5200. #1—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Lords of Discipline." #2—"Tootsie."

717. PEEKSKILL—BEACH— 737-6262. #1—"Tootsie." #2—"The Last American Virgin." #3—"The Sorceress." #4—"The Entity."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Let's Spend the Night Together." #2—Thru Feb. 17: "48 Hrs." #3—Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "Lovesick." #4—"The Verdict."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Feb. 17: "The Dark Crystal."

721. PLEASANTVILLE—ROME— 769-0720. Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Year of Living Dangerously."

722. RYE—RYE RIDGE— 939-8177. #1—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Lords of Discipline." #2—Thru Feb. 17: "Let's Spend the Night Together." Beg. Feb. 18: "The Year of Living Dangerously."

723. SCARSDALE—FINE ARTS— 723-6699. "Frances."

724. SCARSDALE—PLAZA— 725-0078. Thru Feb. 17: "Still of the Night." Beg. Feb. 18: "An Officer and a Gentleman."

726. WHITE PLAINS—COLONY— 948-8828. Thru Feb. 17: "The Dark Crystal"; "Alien." Beg. Feb. 18: "The Pirates of Penzance."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lords of Discipline." #2—Thru Feb. 17: "Without a Trace."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru Feb. 17: "The Verdict." Beg. Feb. 18: "E.T. the Extra-Terrestrial."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "The Year of Living Dangerously." #2—"The Verdict."

731. YONKERS—KENT— 237-3440. Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "The Dark Crystal"; "Spring Fever."

732. YONKERS—MOVIELAND— 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "Lovesick." #4—"48 Hrs."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The House on Sorority Row." #2—"Frances."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. Thru Feb. 17: "Sophie's Choice." Beg. Feb. 18: "E.T. the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"Let's Spend the Night Together." #2—"The Dark Crystal." #3—"The House on Sorority Row." #4—"The Last American Virgin." #5—"Tootsie."

746. NEW CITY—TOWN— 634-5100. #1—"48 Hrs." #2—Thru Feb. 17: "The Sorceress." Beg Feb. 18: "Lords of Discipline."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Lovesick." #2—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Sophie's Choice."

748. NYACK—CINEMA EAST— 358-6631. "The Verdict."

751. PEARL RIVER—CENTRAL— 735-2530. "The Entity."

752. PEARL RIVER—PEARL RIVER— 735-6500. "48 Hrs."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Peter Pan."

755. STONY POINT—9 W CINEMA— 942-0303. "The Dark Crystal."

756. SUFFERN—LAFAYETTE— 357-6030. "Without a Trace."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Sophie's Choice." #2—"The House on Sorority Row."

774. DANBURY—CINE— 743-2200. #1—"Tootsie." #2—"Without a Trace." #3—"48 Hrs."

775. DANBURY—CINEMA— 748-2923. #1—"Gandhi." #2—"The Verdict."

777. DANBURY—PALACE— 748-7496. #1—"The Sorceress." #2—Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Year of Living Dangerously." #3—Thru Feb. 17: "X-tro." Beg. Feb. 18: "Lovesick."

778. DARIEN—PLAYHOUSE— 655-0100. "Tootsie."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Sophie's Choice." #2—"The Entity."

780. FAIRFIELD—COUNTY— 334-1411. "The House on Sorority Row."

781. GREENWICH—CINEMA— 869-6030. "Sophie's Choice."

782. GREENWICH—PLAZA— 869-4030. #1—"Tootsie." #2—"Frances." #3—Thru Feb. 17· "Diner." Beg. Feb. 18: "Table for Five."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Thru Feb. 17: "The Verdict." Beg. Feb. 18: "Gandhi."

784. NORWALK—CINEMA— 838-4504. #1—"The Entity." #2—"48 Hrs."

785. NORWALK—NORWALK— 866-3010. "The Sorceress."

788. SOUTH NORWALK—SONO— 866-9202. Thru Feb. 15: "Lola." Feb. 16-17: "Burden of Dreams." Feb. 18-22: "Veronika Voss."

789. SPRINGDALE—STATE— 325-0250. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "48 Hrs."

790. STAMFORD—AVON— 324-9205. #1—"Let's Spend the Night Together." #2—Thru Feb. 17: "48 Hrs." Beg. Feb. 18: "The Year of Living Dangerously."

791. STAMFORD—CINEMA— 324-3100. #1—"Gandhi." #2—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lovesick." #3—Thru Feb. 17: "One Down, Two to Go." Beg. Feb. 18: "Lords of Discipline."

792. **STAMFORD—RIDGEWAY—** 323-5000. Thru Feb. 17: "The Verdict." Beg. Feb. 18 (tent.): "Peter Pan."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Tootsie." #2—"Gandhi." #3—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Lovesick."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—227-3324. "Gandhi." #2—227-3324. "Sophie's Choice." #3—227-9619. "Tootsie." #4—226-6666. "The Verdict."

796. **WESTPORT—POST—** 227-0500. "Frances."

798. **WILTON—CINEMA—** 762-5678. "Without a Trace."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Feb. 17: "48 Hrs." Beg. Feb. 18 (tent.): "Sting II." #2—"Tootsie." #3—"The Dark Crystal."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "An Officer and a Gentleman." #2—Thru Feb. 17: "The House on Sorority Row."

802. **HOBOKEN—CINEMA—** 653-2202.. Program unavailable.

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "Lovesick." #2—Thru Feb. 17: "The Verdict."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"48 Hrs." #2—"Tootsie." #3—"One Down, Two to Go."

805. **JERSEY CITY—STATE—** 653-5200. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "The Sorceress." #3—Thru Feb. 17: "The Entity"; "Videodrome." Beg. Feb. 18: "The Year of Living Dangerously."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Let's Spend the Night Together." #2—"The Verdict." #3—"The House on Sorority Row." #4—"The Sorceress."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"48 Hrs." #2—"Tootsie." #3—"Without a Trace." #4—"The Last American Virgin." #5—"The Entity." #6—"The Dark Crystal."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "An Officer and a Gentleman." #2—Thru Feb. 17: "Creepshow." Beg. Feb. 18: "Dragon Squadron."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Best Friends."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Lords of Discipline."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Feb. 17: "One Down, Two to Go"; "Mean Johny Barrows." Beg. Feb. 18: "Lovesick." #2—"48 Hrs."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Feb. 17: "Without a Trace." Beg. Feb. 18: "E.T. the Extra-Terrestrial."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18: "Lords of Discipline."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Feb. 17: "Kiss Me Goodbye." Beg. Feb. 18: "An Officer and a Gentleman."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Year of Living Dangerously."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Let's Spend the Night Together." #2—Beg. Feb. 18: "The Pirates of Penzance." #3—Beg. Feb. 18: "Sting II."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Without a Trace." #2—"The House on Sorority Row." #3—"The Last American Virgin."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Feb. 17: "Frances." Beg. Feb. 18: "Table for Five."

828. **VERONA—VERONA—** 239-0880. Thru Feb. 17: "The Sorceress." Beg. Feb. 18 (tent.): "Frances."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Feb. 17: "The Toy." Beg. Feb. 18: "Best Friends."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—Thru Feb. 17: "One Down, Two to Go." Opening Feb. 18: "Table For Five." #2—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "The Year of Living Dangerously."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Feb. 3: "The Toy."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Feb. 17: "The Entity." Beg. Feb. 18: "Lords of Discipline." #2—"Without a Trace."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Feb. 17: "The Chosen"; "The Mad Adventures of Rabbi Jacob." Opening Feb. 18: "Best Friends."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "The House on Sorority Row."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Feb. 17: "The Dark Crystal"; "Conan the Barbarian." Beg. Feb. 18: "An Officer and a Gentleman."

849. **SUMMIT—STRAND—** 273-3900. Thru Feb. 17: "Without a Trace."

851. **UNION—FIVE POINTS—** 964-3466. "Lovesick."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Eating Raoul."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Feb. 17: "Videodrome." Beg. Feb. 18: "Sting II." #2—"Let's Spend the Night Together." #3—Thru Feb. 17: "Peter Pan." Beg. Feb. 18 (tent.): "Frances."

858. **WESTFIELD—TWIN—** 654-4720. #1—"The Sorceress." #2—Thru Feb. 17: "The Toy." Beg. Feb. 18: "Best Friends."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Feb. 17: "The Dark Crystal." Beg. Feb. 18 (tent.): "An Officer and a Gentleman."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Year of Living Dangerously."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"Without a Trace." #4—"The Sorceress."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Feb. 17: "The House on Sorority Row." Beg. Feb. 18: "Sting II." #2—Thru Feb. 17: "Videodrome."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Verdict." #2—"Let's Spend the Night Together."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Beg. Feb. 18: "Lovesick." #2—Thru Feb. 17: "The Entity." Beg. Feb. 18: "The Year of Living Dangerously."

868. **FORT LEE—SHARON—** 224-0202. Thru Feb. 17: "Videodrome." Beginning Feb 18: "Sting II."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—Thru Feb. 17: "The House on Sorority Row"; "Eating Raoul." Beg. Feb. 18: "Best Friends." #2—"One Down, Two to Go"; "Boss Nigger." #3—Thru Feb. 17: "Dragon Showdown"; "Karate Warrior." Beg. Feb. 18: "Sting II."

873. **OAKLAND—TWIN—** 337-4478. #1—"Lovesick." #2—"Tootsie."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Feb. 17: "The Dark Crystal." #2—Thru Feb. 17: "My Favorite Year."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Sophie's Choice."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Feb. 17: "Videodrome." Beginnig Feb. 18: "Sting II."

877. **PARAMUS—DRIVE-IN—** 368-1440. Feb. 18-20: "The House on Sorority Row"; "X-Tro."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Gandhi." #2—"Tootsie." #3—"Without a Trace." #4—Thru Feb. 17: "Treasure of the Four Crowns." Beg. Feb. 18: "Lords of Discipline." #5—Thru Feb. 17: "The Verdict." Beg. Feb. 18: "Lovesick." #6—Thru Feb. 17: "The Sorceress." Beg. Feb. 18: "The Year of Living Dangerously." #7—"48 Hrs."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BETRAYAL—(1 hr. 35m., '83) Husband, wife and friend complete the classic love-triangle. Screenplay by the author, Harold Pinter. With Jeremy Irons, Ben Kingsley and Patricia Hodge. Dir. David Jones. R. 62

BLADE RUNNER—(2hrs. 4m., '82) Still another imitation-homage-parody of the *film noir* detective genre of the forties. In the Los Angeles of 2019, Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naïvely bad experimental films. The movie is full of gadgets, so kids may find it amusing, but it's still a terribly dull movie. R. 442

BURDEN OF DREAMS—(1hr. 33m., '82) Les Blank's very informative documentary about the various mishaps encountered by Werner Herzog in the Peruvian Amazon during the making of *Fitzcarraldo*. Blank, a friend of Herzog's, doesn't provide a critical framework on what happened, and you have to do a fair amount of sorting out on your own. But Herzog's humorless fanatacism is clear enough: a dangerous man, disarmingly gentle in demeanor. 788

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir*, though in temperament the movie is closer to *The Third Man*, with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 96

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. 11, 228, 451, 848

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. 56

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 38, 782

ENIGMA—(1hr. 41m., '83) International espionage and romance behind the Iron Curtain. With Martin Sheen, Brigitte Fossey, Sam Neill and Derek Jacobi. Dir. Jeannot Szwarc. PG. 33, 72

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. 23, 32, 70, 80, 103, 201, 206, 210, 233, 304, 401, 406, 413, 417, 422, 424, 511, 518, 541, 552, 558, 559, 567, 625, 632, 636, 643, 650, 653, 702, 714, 717, 727, 747, 751, 777, 779, 784, 791, 805, 807, 819, 841, 861, 867, 879

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 21, 35, 38, 60, 100, 104, 105, 111, 205, 223, 231, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 573, 603, 628, 648, 664, 668, 701, 707, 714, 716, 719, 722, 732, 746, 752, 774, 784, 789, 790, 800, 804, 807, 811, 854, 862, 878, 883

INDEPENDENCE DAY—(1hr. 50m., '83) Dianne Wiest gives a superb performance as a battered wife in this generally mediocre TV-style movie about life in a small New Mexico town. Wiest, who has a soft nose, short hair, and a beautiful "crushed" upper lip, does something uncanny: She shows that the woman actually becomes guilty because of the punishment her pathological husband gives her, so guilty that she loses the will to live. The withdrawal of her spirit is shocking and also convincing in ways that elude rational explanation. Cliff de Young is the vicious, lost husband; David Keith, muscled up a bit, plays a local hotshot afraid of the big time; Kathleen Quinlan, annoyingly pert, is the girl on the make—a photographer who wants to work as an artist and can't do it in small-town New Mexico. Written by Alice Hoffman. Dir. Robert Mandel. R. 48

KING OF COMEDY, THE—(1 hr. 48m., '83) Reviewed in this issue. R. 60

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 31, 80, 234, 305, 401, 411, 418, 437, 531, 541, 567, 606, 625, 648, 664, 707, 712, 719, 722, 745, 790, 806, 822, 857, 866, 879

LIANNA—(1hr. 55m., '83) In this earnest yet didactic comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

LOCAL HERO—(1 hr. 50m., '83) A Texas oil company executive plans to buy a Scottish coastal village and build a refinery. With Peter Riegert and Burt Lancaster. Dir. Bill Forsyth. PG. 62

LORDS OF DISCIPLINE—(1 hr. 43m., '83) A fourth year cadet tries to resolve a conflict that develops at a Southern military institute. With David Keith and Robert Prosky. Dir. Franc Roddam. R. 104, 300, 304, 426, 450, 529, 545, 552, 625, 629, 658, 701, 714, 716, 722, 727, 746, 791, 810, 817, 841, 878

LOVESICK—(1 hr. 36m., '83) Reviewed in this issue. P.G. 22, 30, 70, 109, 201, 206, 211, 225, 307, 401, 412, 420, 439, 512, 519, 536, 541, 557, 625, 642, 700, 707, 709, 714, 719, 732, 747, 777, 791, 793, 803, 811, 851, 867, 873, 878

MAN FROM SNOWY RIVER, THE—(1hr. 45m., '83) The tale of a mountain boy's passage to manhood in the Australian frontier. With Kirk Douglas, Jack Thompson, Sigrid Thornton, Lorraine Bayly and Tom Burlinson. Dir. George Miller. PG. 60

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time. He is too young to respond much, but Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. In black-and-white. 88

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86

★ **PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. **44**

PIRATES OF PENZANCE, THE—(1 hr. 52m., '83) Based on the Gilbert & Sullivan original, a young pirate apprentice falls into conflict between commitments to love and plundering. With Kevin Kline, Angela Lansbury, Linda Ronstadt. Dir. Wilford Leach. PG. **7, 42, 88, 422, 511, 513, 574, 726, 822**

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. **62**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 58, 61, 82, 92, 428, 561, 567, 662, 663, 710, 732, 744, 747, 773, 779, 781, 795, 875**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **86**

STING II—(1 hr. 43m., '83) Set in 1940 New York, the sequel to the original reveals in new and ironic guises. With Jackie Gleason, Mac Davis, Teri Garr, Karl Malden and Oliver Reed. Dir. Jeremy Paul Kagan. PG. **20, 30, 70, 78, 97, 109, 201, 206, 210, 221, 237, 306, 403, 413, 420, 422, 428, 439, 512, 526, 533, 554, 571, 573, 601, 613, 625, 634, 642, 649, 702, 705, 709, 715, 800, 805, 819, 822, 846, 857, 864, 868, 871, 876**

TABLE FOR FIVE—(2 hrs. 2m., '83) A divorced father tries to reacquaint himself with his three children after five years of separation. With Jon Voight. Dir. Robert Lieberman. PG. **32, 48, 562, 782, 827, 830, 879**

★ **TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. **16, 537**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 92, 104, 109, 113, 114, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 622, 625, 632, 635, 649, 664, 668, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 804, 807, 854, 862, 863, 873, 878, 883**

TREASURE OF THE FOUR CROWNS—(1hr. 37m., '83) The fantastic adventures of a soldier of fortune in contemporary Spain. In 3-D. With Tony Anthony, Ana Obegon and Eugene Quintano. Dir. Ferdinando Baldi. PG. **37, 83, 206, 420, 533, 604, 878**

TWILIGHT TIME—(1hr. 52m., '83) After spending his working life in America, an old man returns to his native Yugoslavian village to retire. With Karl Malden, Jodi Thelen, Damien Nash and Mia Roth. Dir. Goran Paskaljevic. PG. **73**

★ **VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **24, 32, 54, 105, 109, 203, 212, 234, 300, 308, 403, 413, 417, 422, 428, 512, 517, 528, 536, 540, 558, 567, 629, 631, 632, 635, 640, 643, 653, 658, 667, 700, 714, 719, 728, 730, 748, 775, 783, 792, 795, 803, 806, 866, 878, 889**

VORTEX—(1hr. 27m., '83) A tough-talking lady gumshoe searches through a maze of corporate conspiracy to find the murderers of a corrupt congressman. With Lydia Lunch, James Russo and Bill Rice. Dir. Scott B and Beth B. **6**

WE OF THE NEVER NEVER—(2hrs. 16m., '83) The story of the first white woman to have traveled into the Australian wilderness known as the Never Never. With Angela Punch-McGregor and Arthur Dignam. Dir. Igor Auzin. G. **57, 90**

WINTER KILLS—(1hr. 35m., '83) The conspiracy and murder mystery based on Richard Condon's novel, re-edited since its 1979 release, with a new ending, by director William Richert. With Jeff Bridges, John Huston, Belinda Bauer and Elizabeth Taylor. R. **88**

WITHOUT A TRACE—(2hrs. 1m., '83) About the desperate search for the child of college professors who disappears on his way to school in Brooklyn Heights. With Kate Nelligan, Judd Hirsch, David Dukes and Stockard Channing. Dir. Stanley R. Jaffe. PG. **33, 74, 109, 202, 203, 211, 234, 306, 403, 412, 418, 422, 428, 501, 512, 528, 536, 541, 546, 567, 602, 617, 627, 632, 651, 663, 708, 714, 719, 727, 730, 756, 774, 798, 803, 807, 813, 825, 841, 849, 862, 878**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **37, 58, 62, 201, 206, 210, 211, 225, 308, 413, 418, 423, 450, 526, 533, 536, 541, 573, 604, 625, 632, 637, 650, 663, 708, 721, 722, 730, 777, 790, 805, 819, 830, 861, 867, 878**

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **7**

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **7**

AMERICAN GIGOLO—(2hrs., '80) A Beverly Hills hustler (Richard Gere) has the style of a European kept man, yet he's also rentable, at very high rates, for a single night's work. Writer-director Paul Schrader had an amusing idea but ruined it by turning it into a glum existential drama. The gleaming surfaces of the Rodeo Drive-Malibu world are stunning. With Lauren Hutton and Hector Elizondo. **96**

AMERICAN IN PARIS, AN—(1hr. 53m., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron, in her American debut, as a fresh-faced *parfumiste*. The film suffers from Kelly's ambition, particularly in the long final ballet, with dancers costumed to represent figures from French painting, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" and "Tra La La"). Dir. Vincente Minnelli. **96**

ANDY WARHOL'S BAD—(1hr. 45m., '77) Warhol's grisly, controversial film about a suburban electrolysist who operates a mini-Murder, Inc., staffed by some of the strangest women imaginable. With Carroll Baker, Perry King and Susan Tyrrell. Dir. Jed Johnson. **4**

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. **39**

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *The Valley of the Dolls*. Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliche, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *shlockmeister* Russ Meyer. It's fitfully entertaining... very late at night. Starring several of Russ Meyer's silicone wonders. **4**

BLAZING SADDLES—(1hr. 34m., '74) Mel Brooks's very funny take-off on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a town beset by railroad land-grabbers, Gene Wilder as the Waco Kid, Madeline Kahn as the Teutonic Titwillow, and a host of others including Harvey Korman and Dom DeLuise. 7

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. 39

EASY RIDER—(1hr. 34m., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. The cinematography by Laszlo Kovacs is superb, and the score by various rock artists (including Jimi Hendrix and the Byrds) contributes to the restless, driving rhythm of the movie. Jack Nicholson is great as a drunken Southern lawyer on the lam. Produced by Fonda and directed by Hopper. 96

EVERY MAN FOR HIMSELF—(1hr. 27m., '80) In French, Eng. subtitles. Jean-Luc Godard's return to theatrical filmmaking has passages of poetic melancholy and comically sinister eroticism that are close to the level of his best work. Set in Switzerland, the movie is about the spaces that separate people, and the perversion of the erotic into an endless power game in which men hold the upper hand and disgrace themselves morally while women withdraw into proud silence. With Jacques Dutronc, Isabelle Huppert and Nathalie Baye. 2

FACE TO FACE—(2hrs. 16m., '76) In Swedish, Eng. subtitles. This Ingmar Bergman film is doubly disturbing: first, because it may be the most harrowing portrayal ever of a nervous breakdown, and, secondly, because it shows a supreme filmmaker in total control of his medium merely marking time. The one incontrovertible splendor of the film is Liv Ullmann's performance. It is not just sublime acting; it is a piece of great, invaluable daring. 95

FELLINI SATYRICON—(2hrs., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular, and obviously the work of a master. Dir. Federico Fellini. 13

FELLINI'S ROMA—(1hr. 59m., '72) In Italian, Eng. subtitles. Arguably Fellini's worst, certainly his most desperate film, a combination tribute to the Eternal City and his Eternal Ego. Superficial, crude, and factitious. 13

GRACIE ALLEN MURDER CASE, THE—(1hr. 15m., '39) Miss Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren Williams, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. 10

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 47

GREASE—(1hr. 50m., '78) John Travolta, a romantic hero with a broad streak of silliness and self-parody, beautiful one moment and odd-looking the next, never gets the chance to bust loose in this big, klutzy musical, but he's still sensationally funny. The rest of the movie is a banal pastiche of fifties musicals. Stockard Channing, as the class bad girl, displays some nifty comic timing; Olivia Newton-John is just bland. Dir. Randal Kleiser. 39

HEART OF GLASS—(1hr. 33m., '77) In German, Eng. subtitles. Sepp Muller and Volker Prechtel star in Werner Herzog's ponderous allegorical film about the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Shot in Bavaria, Switzerland, Utah, Wyoming, Alaska and Ireland. 86

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 10

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. 10

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 39

L'AVVENTURA—(2hrs. 25m., '60) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film, jeered at at first, then recognized as a landmark in intellectual filmmaking. The problems, real and imaginary, of the leisure class are examined by a Marxist artist. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. The mood is made more poignant by the sumptuous natural and man-made surroundings and masterly performances and photography. With Monica Vitti and Gabriele Ferzetti. 47

LILI MARLEEN—(2hrs., '81) In German, Eng. subtitles. A big, dull, flossy movie from Rainer Werner Fassbinder about the third rate performer (Hannah Schygulla) whose recording of the plaintive song of the title became a tremendous favorite with both German and Allied soldiers. The toast of Nazi Germany, she was secretly in love with a wealthy Swiss musician (Giancarlo Giannini) who was smuggling Jews out of the Fatherland. There are scenes of nighttime danger in war-torn cities that are glamorous in the style of old Warner Brothers movies, but most of the film is empty and pretentious. With Mel Ferrer. 97

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. 39

MILDRED PIERCE—(1hr. 50m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. 7

PASSENGER, THE—(1hr. 59m., '75) An empty, inscrutable parable about a jaded journalist who starts a new life with an assumed identity and finds that it, too, turns sterile and deadly. This is the work of the once great Antonioni at the end of the line—nothing works here; only pretension is rampant. Very sad. Jack Nicholson performs aimlessly in a vacuum; Maria Schneider is dependably awful. 2

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. 7

QUEST FOR FIRE—(1hr. 38m., '82) Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. An awesome, frightening film that sometimes gives you the weird feeling you're catching evolution at work. With Rae Dawn Chong. 13

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. 47

ROLLERBALL—(2hrs. 3m., '75) A film about the future corporation-ruled world in which a murderous sport, rollerball, replaces war as an outlet for the world's hostilities. Pale, derivative nonsense, flatfootedly directed by Norman Jewison from a paltry script. With James Caan, John Houseman, Moses Gunn and Ralph Richardson. 39

SAN FRANCISCO—(1hr. 55m., '36) Love and friendship on San Francisco's legendary Gold Coast. Clark Gable is the slick proprietor of a gambling den; Spencer Tracy—warming up for Father Flanagan—a priest who worries about his friend's soul; Jeannette MacDonald the woman who, with Tracy's help, makes Gable see the error of his ways; and then there's that earthquake. Great fun: the Iron Butterfly, eyes heavenward, singing "The Holy City," and throwing herself into a more earth-bound rendition of "San Francisco." Dir. W. S. Van Dyke II. 89

SATURDAY NIGHT FEVER—(1hr. 59m., '77) As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor he is grace personified. With Karen Gorney. Dir. John Badham. 39

SEVEN BEAUTIES—(1hr. 56m., '76) In Italian, Eng. subtitles. A film about life and death, love and hate—all the great subjects, trivialized by Lina Wertmüller's overwrought, incoherent style. The movie's reputation has collapsed in only a few years. With memorable performances by Giancarlo Giannini as the Neapolitan Everyman and Shirley Stoler as a concentration-camp commandant, but it is opera-buffa tragedy at best—an insensitive mess. 95

SUPERVIXENS—(1hr. 45m., '75) Russ Meyer seems to have learned about sophomoric humor and tries to use it to defuse his extraordinary nastiness. We get cheap jokes as an overlay for the most nauseating brutality, like the slow, sadistic murder of a woman shown in gleeful detail. 4

SWEPT AWAY—(1hr. 56m., '75) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. 95

THAT HAMILTON WOMAN—(2hrs. 4m., '41) A long, lavishly produced, and wordy romantic drama of Lord Nelson and his love for Lady Hamilton. The story often drags. With Vivien Leigh and Laurence Olivier. Dir. Alexander Korda. 47

TRASH—(1hr. 43m., '70) A shattering plunge into a subterranean drug world of New York loners, mixing outrageous parody with raw realism and focusing on one character's deepening troubles. With Joe Dallesandro. Dir. Paul Morrisey. 4

TRUE CONFESSIONS—(1hr. 50m., '81) Robert Duvall has a feral grin and a silent little laugh as an embittered Los Angeles police detective; Robert De Niro, as his brother, a rising young Monsignor in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Adapted from John Gregory Dunne's 1977 novel—a neo-Chandler exercise that mixes murder, church politics, and police procedure—the differing strands of the plot never quite come together, and the movie tries to get by on atmosphere. With Cyril Cusack, Burgess Meredith and Rose Gregario. Dir. Ulu Grosbard. 10

VIRGIN SPRING, THE—(1hr. 28m., '60) In Swedish, Eng. subtitles. Not one of Bergman's best (the script is not by him), but as loving and compelling a recreation of life and death in the Middle Ages as you are likely to get this side of *The Seventh Seal*. The film also contains the most harrowing rape scene ever, but both censored and uncensored versions are in distribution, and cuts in the work of a master really hurt. With Max von Sydow, Birgitta Valberg and Gunnel Lindblom. 47

WE'RE NOT DRESSING—(1hr. 14m., '37) A rather silly, but very cheerful, version of *Admirable Crichton* (or *Swept Away*, as Lina Wertmüller had it), wherein Bing Crosby, Ethel Merman, Carole Lombard, and others are shipwrecked on an island. Class distinctions vanish, Bing and Ethel sing, and George Burns and Gracie Allen turn up to confuse everyone even more. 10

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjostrom, Bibi Andersson and Ingrid Thulin. 47

WISE BLOOD—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. 95

WOYZECK—(1hr. 22m., '70) In German, Eng. subtitles. A heavy-going, stylized film, visually arresting but emotionally uninvolving, based on Büchner's drama about a tormented, jealous soldier who kills his woman. With Klaus Kinski. Dir. Werner Herzog. 96

THEATER

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Broadway

Previews and Openings

Monday, February 14

MOOSE MURDERS—Holland Taylor stars in a mystery by Arthur Bicknell, with the action set in the Adirondacks; directed by John Roach; with June Gable, Nicholas Hormann, Don Potter, Jack Dabdoub, Lillie Robertson, and Mara Hobel. Previews now prior to a 2/22 opening. Mon.-Thurs. at 8, Sat. at 2, $24.50-$28.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $17-$25. **Eugene O'Neill,** 49th St. W. of Bdway (246-0220). 2 hrs. All major credit cards.

THE SLAB BOYS—Kevin Bacon, Merwin Goldsmith, Beverly May, and Jackie Earle Haley in John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Previews start 2/18 prior to a 3/3 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (489-9237). 2 hrs., 10 min. All major press cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25; thru 2/26. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Kim Criswell, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$45; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (239-6200). 1 hr., 50 min. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Debbie Reynolds stars in the return of this musical based on the film of the same name, with book by Peter Stone, music by John Kander; lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Debbie's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

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THEATER

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. **Playwrights Horizons,** 416 W. 42nd (564-1235).

BLOOD RELATIONS—Sharon Pollock's play, based on new findings released following a study of the real-life situation of Lizzie Borden. With Jennifer Sternberg, Marti Maraden, Sloane Shelton, Adrian Sparks. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $9-$11; thru 2/27. **Hudson Guild,** 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 2/26; $12.50-$16. **Town Hall,** 123 W. 43rd (869-4731).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a failed music-hall performer; directed by William Gaskill. Williamson is first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism, and is properly frightening. Frances Cuka is marvelous in the role of his wife. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/12. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—*Long-running musical.* Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $17-$19. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GOODNIGHT, GRANDPA—Milton Berle stars in Walter Landau's play about a retired watchmaker who reaches his 100th birthday and looks back on a special incident in his life; with Lee Wallace; directed by Jack Garfein. Tues.-Thurs. at 8, Sun. at 7, Sat. at 2, $19.50-$22.50; Fri. & Sat. at 8, Sun. at 3, $22-$25. **Entermedia,** 189 Second Ave. (475-4191).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HANNAH—Blanche Baker, Stephen Lang, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Koptyman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $18-$20; 2/16-3/6. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

PAINTING CHURCHES—Marian Seldes, Donald Moffat, and Frances Conroy in Tina Howe's portrait of an eccentric Boston family; directed by Carole Rothman. Tues.-Sun. at 8; $8; thru 2/19. **South Street Theater,** 424 W. 42nd St. (279-4200).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8. Wed. & Sat. at 2; $7.50-$20. **St. Clement's,** 423 W. 46th (489-2420).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsey) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30; from 2/17. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMERICAN JEWISH THEATRE—Robert Shaw's *The Man in the Glass Booth;* directed by Dan Held. With Albert Sinkys, Art Burns, Beatrice Pons, and Vera Lockwood. Wed., Thurs. & Sat. at 8, Sun. at 3 & 7; $9; thru 2/20. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REPERTORY—Debra Mooney, Ben Siegler in A.R. Gurney's *What I Did Last Summer,* about a boy's coming of age during World War II. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$17.50; thru 2/20. 99 Seventh Ave. So. (924-7100).

CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2, thru 2/24. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—Revival of Kurt Vonnegut, Jr.'s play, *Happy Birthday, Wanda June,* about a modern Ulysses who returns home to find his Penelope married to a doctor; directed by Elowyn Castle. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 2/27. 103rd St. & Riverside Drive (663-2028).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan,* thru 3/18; Sartre's *The Condemned of Altona,* thru 3/3. **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Anton Chekhov's play, *Ivanov,* about a disillusioned landowner torn between his affections for his Jewish wife and a local girl; directed by Anthony McKay; with Marcia Jean Kurtz, Roger DeKoven, and Lilen Mansel. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $7, $8; thru 3/6. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Sam Shepard's *The Tooth of Crime,* the 1972 rock 'n' roll musical directed by George Ferencz. Wed.-Mon. at 7, Sat. & Sun. at 3; $10. 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Barrie Cockburn's comic drama, *Without Willie,* set in a North African kingdom. Mon., Thurs., Fri. & Sat. at 8, Sun. at 3; $8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Upstage: Catherine Hayes's *Skirmishes,* about the battle between two sisters over their dying mother; directed by Sharon Ott. With Suzanne Bertish, Fran Brill, and Hope Cameron. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 2/20. Downstage: Edward Bond's *Summer,* about people who live their lives against a background of conflict; with Frances Sternhagen, Caitlin Clarke, David Pierce, Betty Miller. Thru 3/6; $16-$22. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Ray Aranha's *Sons and Fathers of Sons* centers on the lives of a college student, a history professor, and the son of a Southern share-cropper as they become entwined;

directed by Walter Dallas. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$12.50; thru 2/20. **Theater Four,** 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—First Folio staging of Shakespeare's last play, *The Winter's Tale;* directed by Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; 2/22-3/19. **West Park Presbyterian Church,** 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru February. **Theater,** 301 W. 55th (997-9582).

78TH ST. THEATRE LAB—Oscar Brand stars in his own satirical revue, *It's a Jungle Out There,* directed by Penelope Hirsch. Thurs. & Fri. thru Feb., at 8:30; $6. 236 W. 78th St. (595-0850).

SOHO REP—*Fanshen,* by David (*Plenty*) Hare, is about a small village caught in the upheaval of the Chinese Revolution; directed by Michael Bloom. Thru 2/20; $8. 19 Mercer St. (925-2588).

TROUPE THEATER—William Vaughn Moody's *The Great Divide,* directed by Andy Milligan; Downstairs, Thurs.-Sat. at 8, Sun. at 3; $5; 2/17-27. 335 W. 39th St. (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro; $5; thru 3/27; in rep with Chekhov's *Uncle Vanya,* thru 3/27. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AN AMERICAN COLLAGE—Preview productions of new one-acts by Israel Horovitz, Leonard Melfi, Joanne Tedesco, and F. Wyatt-Hill. Thru 2/20; $4. **Hartley House,** 413 W. 46th (472-3808).

AND JACK CAME TUMBLING AFTER—Michael Smit's comedy/drama about sexuality and religion, directed by Rene Savitt. Fri.-Sun. at 8, Sat. & Sun. mats at 2; $8; 2/16-3/6. **TOMI Theater,** 23 W. 73rd (831-2671).

THE BANANA DANCER—Angela Logan stars as Josephine Baker in this one-woman show with original music. Tues.-Fri. at 8, Sat. at 2 & 8; $6; 2/22-3/12. **Theatre Off Park,** 28 E. 35th (679-5684).

BECKET—Jean Anouilh's story of the dramatic encounter between Becket and Henry II; directed by Nell Robinson. With Ronald Kross and Don Woodman. From 2/16. **St. Bart's Playhouse,** 109 E. 50th St. (751-1616).

BEHIND A MASK—A thriller written by Louisa May Alcott, adapted by Karen L. Lewis; directed by Amie Brockway. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; $8; thru 2/28. **Open Eye,** 316 E. 88th (534-6909).

BETWEEN US—Alexandra Stoll's play about a lesbian relationship and its effect on a well-adjusted family; directed by Laura Cuetara. Sun.-Wed. at 7:30; $4; 2/20-3/16. **18th St. Playhouse,** 145 W. 18th St. (675-8232).

THE CARPENTERS—Steve Tesich's play about the disintegration of an American family; directed by Cliff Goodwin. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/20. **American Kaleidoscope,** 5 W. 63rd (724-3080).

THE CHERRY ORCHARD—Chekhov's play, directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; 2/16-3/6. **TOMI,** Park Royal Hotel, 23 W. 73rd (755-5120).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE DANUBE—Maria Irene Fornes's piece against nuclear armament, with Michael Edwards, Arthur Williams, Margaret Harrington, and Martin Treat. Thurs.-Sun. at 8; $4; 2/17-3/13. **Theater for the New City,** 162 Second Ave. (254-1109).

A DIFFERENT MOON—Ara Watson's play about a confrontation between a woman and her youthful lover, set in a 1951 Arkansas town; directed by Sam Blackwell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 2/27. **WPA Theater,** 138 Fifth Ave. (691-2274).

DOUBLE BILL—Sam Shepard's *Action,* directed by Neva Weschenfelder, with Eugene Ionesco's *The Lesson,* directed by Kevin Malony. Thurs.-Sat. at 8, 3/6 at 3; 2/17-3/6. **Collective Actors Theater** 212 W. 29th (741-0812).

ELEANOR—John Cameron's drama about an old woman with a strange delusion who tries to bring a couple together; directed by Rettura. Mon.-Fri. at 12:15 (bring lunch); $2 (senior citizens admitted free). **Quaigh Theater,** 108 W. 43rd (221-9088).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GENEVIEVE DUVALL AFFAIR—Ed Musto's play based on a love affair between a teacher and her 17-year-old male student; directed by Duane Fletcher. Sat.-Mon. at 8, Sun. at 3; $4; thru 2/21. **Main St. Theater,** Roosevelt Island (take the tram from 59th St. & 2nd Ave.) (644-0126).

GETTING MAMA MARRIED—Stephen Levi's comedy about a stay-at-home middle-aged divorcee whose daughter is determined to bring a man back into her mother's life; directed by Emiliano Haro. Wed.-Fri. at 8, Sat. & Sun. at 2 & 7; $10. **Nat Horne Theater,** 440 W. 42nd St. (869-3981).

THE GINGERBREAD LADY—Revival of the Neil Simon play, directed by David McNitt, about a woman who returns home after a drying-out period. Fri. & Sat. at 9:30; $5; 2/18-3/19. **AATC Theater,** First Ave. at 51st (486-1431).

INQUISITION—Fernando Arrabal's drama about intolerance and nostalgia. In English, Wed.-Fri. at 7:30; in Spanish, Sat. & Sun. at 2:30 & 7:30; $7, thru 2/20. **Puerto Rican Theater,** 304 W. 47th (354-1293).

IPHIGENIA AT AULIS—Racine's version of the traditional Greek tragedy—with a happy ending! Directed by John Camera. Thurs.-Sat. at 8, Sun. at 3; $4; 2/24-3/6. **Greek Orthodox Church,** 302 W. 91st (564-5228).

LESSONS ON HOW TO BEHAVE UNDER PECULIAR CIRCUMSTANCES—A collage of scenes, songs, and poetry of Carl Sandburg, with a cast of seven; directed by Joseph Mancuso. Wed.-Sat. at 8, Sun. at 6; 2/18-3/6. **28th St. Playhouse,** 120 W. 28th (362-1207).

LIVING QUARTERS—Brian Friel's new play about an Irish family who have the opportunity to live over again a traumatic event in their lives; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; 2/21-3/13. **Vineyard Theater,** 309 E. 26th (683-0696).

LOOSE ENDS—Michael Weller's comedy-drama, directed by Larry Kirchgaessner. Thurs.-Sat. at 8; $5; thru 3/5. **Pegasus Theater,** 484 W. 43rd (695-5342).

LUMIÈRE—Don Marcus's play about the relationship between the painters Berthe Morisot and the Manet brothers; with Concetta Tomei, J. T. Walsh, Kate Wilkinson, and Warren Manzi; directed by Irene Lewis. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark,** 131 Spring St. (431-6285).

MADAME JUMEL—H. G. Merz's tale of a woman's libber before her time; directed by Eve Collyer. 2/18, 19 at 8, 2/20 at 2:30; $2.98. **West End Theater,** 302 W. 91st (567-1038).

MAN OVERBOARD—Jerry Polner's comedy about love, friendship, and safe-boating in Pittsburgh; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $8; thru 2/26. **Sargent Theater,** 314 W. 54th (279-4200).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; $6-$10; thru 3/13. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

MIRANDOLINA—Carlo Goldoni's comedy tells how a beautiful woman teaches a misogynist how to fall in love; directed by John Amaker. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/6. **Open Space,** 133 Second Ave. (254-8630).

MURDER AT THE VICARAGE—Agatha Christie's thriller, directed by Milad Ishak. Fri. & Sat. at 7:30; Sun. at 3; $5; thru 3/13. **AATC Theater,** 931 First Ave. (486-1431).

A MURDER IS ANNOUNCED—Agatha Christie's crime drama, directed by Bob Del Pazzo, wherein what appears to be a practical joke turns out to be a well-executed murder. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 2/27. **Apple Corps Theater,** 601 W. 51st (664-0027).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Tues. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

OH, BABY—Musical comedy, by Joan and Seth Swirsky, about three couples who meet in childbirth classes. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/12 **Actor's Outlet,** 120 W. 28th (869-3981).

ORPHEUS—Revival of the Jean Cocteau play based on the classic myth; directed by Gordon Brown 2/18-20, 25-27 at 8; $4. **Courtyard Playhouse,** 39 Grove St. (620-7110).

OUR LORD OF LYNCHVILLE—Snoo Wilson's comedy about TV evangelism run amuck in America. With Megan Bagot and Leon Russom. $8; thru 2/20. **AMDA,** 2109 Broadway (496-7833).

PARIS EN FOLIE—*(Is Paris Flaming?)* Alain Marcel's musical about gay life, with 18 vignettes; directed by Fred Weiss. Thurs., Fri., & Sun. at 8, Sat. at 7 & 10; $8; thru 2/27. **Riverwest,** 155 Bank St. (243-0259).

PLAYBOY OF THE WESTERN WORLD—J.M. Synge's tale of a ne-er-do-well who achieves the status of celebrity of the village because of a certain happening. Thurs.-Sat. at 8, Sun. at 3; $6; 2/24-3/27. **Alvin Krause Theater,** 306 W. 38th (564-3293).

A PEARL OF GREAT PRICE—Elizabeth Hansen's play, directed by Elizabeth King, about three sisters who have reached a turning point in their lives. Wed.-Sat. at 8, Sun. at 5, Sat. at 3; $5; 2/23-3/6. **Wonderhorse,** 83 E. 4th St. (533-5888).

A POLITE CASE OF MURDER—Written and directed by Mike Rutenberg, play takes place in 1939 in a coastal area south of Cairo. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; Wed. at 3; $10; thru 2/27. **Theater Guinnevere,** 15 W. 28th (869-3981).

ROYAL GAMBIT—Herman Gressieker's story of Henry VIII and his six wives; directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; 2/18-3/13. **Theater Arts,** 184 Fifth Ave. (243-8900).

SALOME—Oscar Wilde's tragedy, based on the biblical story; directed by Anthony Osnato. Fri. & Sat. at 8, Sun. at 3; $6; 2/25-3/13. **Church of St. Paul and St. Andrew,** 263 W. 86th St. (362-3328 or 663-2648).

THE SEARCH FOR LIFE ON EARTH—Walter Corwin's comedy about a woman's attempts to stave off disappointment in a man's world; directed by Linda Chapman. Thurs.-Sun. at 8; $4; thru 2/27. **Theater for the New City,** 162 Second Ave. (254-1109).

SIX CHARACTERS IN SEARCH OF AN AUTHOR—Luigi Pirandello's play, directed by Dennis Parichy. Tues.-Wed. at 5:30, Thurs.-Sat. at 7:30; $3.50; 2/22-26. **Minor Latham Playhouse,** 606 W. 120th St. (280-2079).

THE STATE OF AFFAIRS—Two plays, *A Birthday Story,* and *A Lesson in Lacing,* both by Jack LoGiudice and both about relationships; directed by Timothy Minor. 2/15, 18-20 at 8, 2/16 at 6 & 8:30. **Lion Theater,** 422 W. 42nd (279-4200).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

TALES FROM THE VERMONT WOODS—Sharon Linnea's play, directed by Robert Owens Scott. Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/27. **Theater 22,** 54 W. 22nd (254-6000).

TALIESIN—A medieval Welsh tale, directed by Ralph Lee (who creates the Village Halloween Parade), about a youngster who receives magical powers of inspiration from a sorceress. Thurs.-Sat. at 8, Sat. mat. at 3; $5; 2/17-3/5. **Washington Square Methodist Church,** 135 W. 4th St. (929-4777).

TO HEAVEN IN A SWING—Katharine Houghton has written and stars in this play, based on the life of Louisa May Alcott, revealing many hidden aspects of that life. Thurs.-Sat. at 8, Sun. at 2; $5; thru 2/26. **American Theater of Actors,** 314 W. 54th (581-3044).

THE WELL OF THE SAINTS—J.M. Synge's comic Irish folk tale about two blind beggars who are miraculously cured. Thurs.-Sat. at 7:30. Sun. at 4; $5; 2/24-3/13. **18th St. Playhouse,** 145 W. 18th St. (728-8234).

WILL THE REAL SUPERMAN STAND UP—Eliot Taubenslag's play, together with *Wrestler,* by Michael Craite; both directed by Mark Olwell. 2/14, 15, 21, 22 at 8; $3. **Jan Hus Theater,** 351 E. 74th (666-3511).

THE WISE HAVE NOT SPOKEN—Paul Vincent Carroll's play about the essential conflict between the force of arms and intellect in our daily life. Thurs.-Sat. at 7:30, Sun. at 4; thru 2/20; $6. **18th St. Playhouse,** 145 W. 18th (924-0720).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

BENNY ANDREWS—Recent paintings and collages/25 years of drawings. Thru 3/3. Deutsch, 20 W. 57th (765-4722)/Glass, 315 Central Park W. (787-4704).

ROBERT BARNES—Rituals of European secret societies in large oils and pastels on masonite, thru 2/28. Frumkin, 50 W. 57th (757-6655).

HELEN BERSHAD—Large abstractions using scumbled colors, thru 2/26. Haber Theodore, 29 W. 57th (752-3338).

ISABEL BISHOP—Seven paintings and drawing studies done in the past five years, thru 2/26. Midtown, 11 E. 57th (758-1900).

STANLEY BOXER/LAWRENCE POONS—Small scale paintings/New textured abstractions. Thru 2/26. Emmerich, 41 E. 57th (752-0124).

EDGAR BUONAGURIO—Recent paintings, 2/15-3/18. Zarre, 41 E. 57th (752-0498).

MARC CHAGALL—Lithos and oils, works on paper from 1952 to 1980, thru 2/22. Brewster, 41 W. 57th (980-1975).

RAY CIARROCHI/JOE SHANNON—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).

THOMAS AQUINAS DALY—Subtle, harmonious still lifes, landscapes, and wildlife in 60 watercolors, thru 3/1. Grand Central, 24 W. 57th (867-3344).

LEAH K. FRIEDMAN—Paintings, thru 3/19. Touchstone, 29 W. 57th (826-6111).

CLEVE GRAY—Zen gardens, thru 2/23. Parsons, 24 W. 57th (247-7480).

JOHN GRILLO—Nudes, thru 3/31. Lumbard, 38 E. 57th (421-3494).

THEOPHIL GROELL—Cloistered landscapes, thru 2/26. Tatistcheff, 38 E. 57th (888-1599).

DAVID HARE—Stellar imagery in multi-panels, thru 2/19. Hamilton, 20 W. 57th (765-5915).

DON HAZLITT—Apocalyptic landscapes in diptychs, 2/15-3/12. Esman, 29 W. 57th (421-9490).

JOHN HEJDUK—Architectural drawings and fifteen illustrations for *Aesop's Fables*, thru 3/5. Protetch, 37 W. 57th (838-7436).

JACOB LAWRENCE—The builders theme in recent drawings, thru 2/24. Dintenfass, 50 W. 57th (581-2268).

MAIKO MAEDA—Textural "resonance" in acrylics on rice paper, 2/15-26. Gallery 84, 30 W. 57th (581-6000).

GEORGE MCNEIL—New paintings, thru 3/5. Gruenebaum, 38 E. 57th (838-8245).

ROBERT MOSKOWITZ—Paintings and drawings, 2/16-3/19. BlumHelman, 20 W. 57th (245-2888).

LOUISE NEVELSON—New Cascades-Perpendiculars-Silence-Music, thru 2/19. Pace, 32 E. 57th (421-3292).

BEN NORRIS—Figures and landscapes reflected in water in new watercolors, thru 3/3. Sachs, 29 W. 57th (421-8686).

RICHARD PITTS—Pastoral scenes of Connecticut using broad planes of color, thru 3/5. Findlay, 41 E. 57th (486-7660).

CAROLYN PLOCHMANN—Figures and emotions, carefully drawn in 39 paintings, 2/15-3/5. Kennedy, 40 W. 57th (541-9600).

JUAN GOMEZ QUIROZ—Pastel-hued still lifes and a natural grid, thru 2/26. Sutton, 29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30.

JUDY RIFKA—Art and fashion in recent paintings, thru 3/12. Brooke Alexander, 20 W. 57th (757-3721).

WILLIAM SCHWEDLER—Stylized, imagistic abstractions, non-objective constructions done in the 70's, thru 3/10. deNagy, 29 W. 57th (421-3780).

PHIL SIMS—Black paintings, thru 3/5. Oscarsson Hood, 41 W. 57th (750-8640).

RANDY STEVENS—Bold, satirical pastels of art openings, Hollywood parties, thru 3/5. Kornblee, 20 W. 57th (586-1178).

CARL NICHOLAS TITOLO—Small scale, mixed-media worlds, both real and imagined, thru 3/3. Dintenfass, 50 W. 57th (581-2268).

NEIL WELLIVER—Recent landscapes, thru 3/2. Marlborough, 40 W. 57th (541-4900).

Madison Avenue and Vicinity

JERRY ATKINS—Sculpture, 2/16-3/12. Kraushaar, 724 Fifth (307-5730).

MILTON AVERY—Mexico, thru 3/3. Borgenicht, 724 Fifth (247-2111).

J.L. BENEDIT—New watercolors and objects, thru 2/27. CDS, 13 E. 75th (772-9555).

MICHAEL BRITTON/GLENN REED—2-D symetrical structures in two tones/Fiberglass ellipses. Thru 3/4. Arsenal, 64th off Fifth in Central Park (360-8141).

REBECCA DAVENPORT—Realist paintings, thru 2/28. Aberbach, 988 Madison (988-1100).

PORFIRIO DIDONNA—Oil on linen, charcoal on paper, and watercolors, thru 2/26. Siegel, 29 E. 73rd (288-9200).

FRIEDEL DZUBAS—Recent paintings, thru 2/17. Knoedler, 19 E. 70th (794-0550).

JANET FISH—Large still lifes, figures, thru 2/26. Miller, 724 Fifth (246-1625).

ROBERT GOODALE/PHILIP SHERROD—Paintings and collages/Expressionist portraits. Thru 2/28. Stone, 48 E. 86th (988-6870).

DEWITT HARDY—Figures, landscapes, flowers, thru 2/23. Schoelkopf, 825 Madison (879-4638).

KAWASE HASUI (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).

GARY KOMARIN—Expressionist landscapes and interiors, thru 2/26. Davidson, 43 E. 78th (734-6702).

LOIS LANE—Recent work, thru 3/9. Willard, 29 E. 72nd (744-2925).

JOHN LINNELL (1792-1882)—100 oils, watercolors and drawings by this Englishman, thru 2/26. Davis & Langdale, 746 Madison (861-2811).

JOAN MITCHELL—New paintings, 2/19-3/26. Fourcade, 36 E. 75th (535-3980).

JODY MUSSOFF/HELEN MIRANDA WILSON—Drawings involving imaginary characters/Symbolic diary scenes. Thru 2/26. Knowlton, 19 E. 71st (794-9700).

EDITH NEWHALL—Recent abstract paintings, 2/19-3/5. Ericson, 23 E. 74th (737-6155).

JULES OLITSKI—Recent textural colorfields, 2/19-3/10. Knoedler, 19 E. 70th (794-0550).

DEREK REIST—Paintings of the Upper East Side of New York City, thru 2/19. Madison 90, 1248 Madison (348-6528).

KAY ROSEN/ROBERT SCHECTER—A book/Sculpture. Thru 2/26. Urdang, 23 E. 74th (288-7004).

EGON SCHIELE—Expressionist portraits, thru 3/12. Sabarsky, 987 Madison (628-6281).

JOSEPH SOLMAN—An expressionist New York of the 30's, thru 2/26. ACA, 21 E. 67th (628-2440).

ANDREW STEVOVICH—Intimate scenes with psychological implications, thru 2/17. Coe Kerr, 49 E. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5.

BOB THOMPSON (1937-1966)—Nudes, giant birds, demons in paintings and works on paper from the 60's, thru 2/28. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

SALLE WERNER VAUGHN—Abstractions using geometric and architectural elements, thru 3/5. Laboetie, 9 E. 82nd (535-4865).

SoHo

MAJORIE ABRAMSON—Sixteen wall pieces of a split hemisphere, 2/19-3/16. Soho 20, 469 Broome (226-4167).

GARY BANDY/JOHN SCOFIELD—Gestural abstractions on shaped masonite/Maquettes, drawings, photos of "The Garden Wall Series." Thru 2/26. Marino, 489 Broome (431-7888).

JEAN MICHEL BASQUIAT/RAMMELLZEE—Bold expressionist paintings, silkscreens of "anatomy."/The evolution of graffiti styles. Thru 3/3. Annina Nosei, 100 Prince (431-9253).

DIANNE BLELL/GERARD GAROUSTE/ROBERT LONGO—Large Cibachrome prints influenced by mythology, art history/Figurative and allegorical images/The urban environment in sculpture, drawings. Thru 2/26. Castelli, 420 W. Broadway (431-5160).

CAROLYN BRADY—Large watercolors of still-lifes in interiors, thru 3/2. Hoffman, 429 W. Broadway (966-6676).

DANIEL BUREN—An architectural environment using a striped motif, thru 2/26. Weber, 142 Greene (966-6115).

STEPHEN CHAPIN—Paintings, thru 3/5. Concord, 451 Broome (925-2994).

JOHN FORD—Abstracted symbols of ancient cultures, thru 2/27. Jack, 138 Prince (966-4235).

KATHRYN FREEMAN—"Stages of Love," in egg tempera, thru 3/2. First Street, 386 W. Broadway (226-9011).

DUNCAN HANNAH—Works on paper, paintings, 2/16-3/12. Semaphore, 462 W. Broadway (228-7990).

MARTIN JOHNSON—Mixed-media constructions, some vehicles, thru 2/26. Kind, 139 Spring (925-1200).

CRAIG LANGAGER—Animal themes in mixed-media sculpture, thru 2/26. Caldwell, 383 W. Broadway (966-6500).

JOHN LEES—Geometric formations in a landscape, thru 2/26. Thorp, 419 W. Broadway (431-6880).

ROBERT LONGO—Large-scale reliefs and drawings, thru 3/5. Metro Pictures, 169 Mercer (925-8335).

SAM MESSER—Oils, drawings, etchings, all semi-abstract, thru 3/10. Twining, 33 Bleeker (674-2070).

WILHELM MOSER/HERMANN SPÖREL—Illusionistic cityscapes/Urban experiences in New York City and Berlin in pastel drawings, watercolors, oils. Thru 2/26. Cowles, 420 W. Broadway (925-3500).

HEDY O'BEIL—Objects and Things, thru 2/19. Ingber, 460 W. Broadway (674-0101).

TIM POLLOCK—Rough granite fragments, boulders in geometrical constructions, thru 2/19. 14 Sculptors, 164 Mercer (966-5790).

JOYCE ROBINS—Cast and welded bronze sculpture, thru 2/26. 55 Mercer (226-8513).

K. SAKAI—Recent textural drawings, thru 3/16. Inroads, 150 Mercer (226-6622).

DAVID SALLE—Multi-paneled canvases using color fields and superimposed images, thru 2/26. Bonne, 420 W. Broadway (966-2114).

HAZEL SAVAD—Styrofoam sculpture and paintings, thru 3/3. Westbroadway, 431 W. Broadway (966-2520).

THOMAS LANIGAN SCHMIDT/ALDO SPOLDI—A metallic foil and glitter environment/Fragmented compositions of carnivals, sports, circus. Thru 2/23. Solomon, 392 W. Broadway (925-1900).

TANIA (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).

ALEXANDER LUKE WALLACE—A large landscape with figures and dogs, thru 3/2. Prince Street, 121 Wooster (226-9402).

MARY WARNER—Animals and humans in paintings and pastels, thru 2/26. Meisel, 141 Prince (677-1340).

Other

ISABEL BISHOP—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

FRED GUTZEIT—Work gloves in an installation/display, thru 2/28. Windows on White, 62 White (925-8126).

MICHAEL HEIZER—Mineralized pigment on raw canvas done in 1967, thru 2/19. Oil & Steel, 157 Chambers (964-1567).

EVA HESSE—92 drawings from 1966 to 1970 and six mixed-media sculptures, thru 2/19. Grey, NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5.

STEWART HITCH—New paintings and drawings, 2/19-3/19. Bouckaert, 100 Hudson (925-6239).

TEHCHING HSIEH—365 maps, gear, and photos of a performance/Part II, Artists Use of Language, thru 3/12. Franklin Furnace, 112 Franklin (925-4671).

DAVID MACAULAY—Pen and ink drawings for Cathedral, City, Castle, thru 2/26. Spaced, 165 W. 72nd (787-6350).

HERK VAN TONGEREN—Bronze sculpture, thru 3/12. Ekstrom, 417 E. 75th (988-8857).

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 3-D wall pieces by Andrews, Miller, Shaw, many others, 2/15-3/26.

DONSON—38 E. 57th (355-6970). Altdorfer, Pissarro, Rembrandt, and other Old Master prints, thru 2/28.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). 20th century folk painters including Grandma Moses, Levin, Litwak, Robertson, thru 3/12.

GALLERI BELLMAN—41 E. 57th (486-7944). 100 paintings and graphics by the German Expressionists, thru 2/19.

JACOBSON/HOCHMAN—24 W. 57th (581-8346). Print editions by American and British artists, thru 3/5.

JANIS—110 W. 57th (586-0110). Monochromatic image abstractions by Hafif, Marioni, Ryman, Sims, thru 3/5.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1... Afro American quilts; thru 3/1.

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). German expressionist graphics with an emphasis on Beckmann, 2/15-3/26.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Sculpture by Castles, Rabinovich, Regazzoni, thru 4/23.

FORUM—1018 Madison (772-7666). Gillespie, Levine, Robb, Weber, thru 2/26.

GOETHE HOUSE—1014 Fifth (744-8989). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Two centuries of Berlin KPM porcelain, thru 2/19.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

MERRIN—724 Fifth (757-2884). Figures, vessels, seals, c. 1800 B.C. from the Desert of Lut Hoard, 2/15-3/1.

SCULPTURE CENTER—167 E. 69th (879-0430). Carved wood by Cave, Hochhausen, Mehlman, 2/15-3/8.

SPANIERMAN—50 E. 78th (879-7085). 19th century American still life and genre by Brown, Johnson, thru 3/12.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Unprotected landmark buildings in the Bronx, Brooklyn, Queens, Staten Island plus the proposed conversion of W. 27th Street by Sartogo and Schwarting, thru 2/19.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Progressive and regressive bookworks, thru 2/25.

COOPER—155 Wooster (674-0766). Johns, Mangold, Marden, Rothenberg, thru 2/23.

ENO—101 Wooster (226-5342). Brandford, Glashausser, Herstein, Swales, thru 3/3.

GREENE SPACE—105 Greene (929-6688). Paper transformations by Armstrong, Beckett, Schactman, thru 2/26.

HUTCHINSON—138 Greene (966-3066). "Paint as Image," by Berthot, Klein, Marden, Resnick, Ryman, thru 2/19.

SHAFRAZI—163 Mercer (925-8732). "Champions," Ahearn, Basquiat, Cutrone, Scharf, thru 2/19.

SOHO CENTER—114 Prince (226-1995). Drummond, Hancher, others, thru 3/5.

TERRAIN—141 Greene (777-4426). Contemporary American landscapes, thru 3/30.

TOLL—146 Greene (431-1788). Works on paper by Beckett, Kardon, and a tribute to Alex the Great by Reice, thru 2/26.

22 WOOSTER—(431-6445). Abstractions of rhythm and color, 2/15-3/12.

VISUAL ARTS—137 Wooster (598-0221). Redefined sheep by Dembar, penetrated masks by Sipser, drawings by Surprenant, plus prints by four, thru 3/13.

WARD-NASSE—178 Prince (925-6951). Figurative stone sculpture by Foxx, configurations by Paul, lines in oils by Tobias, thru 3/3.

Other

ALAN—1568 Second (744-4070). American Hudson River School, Tonalists, and Impressionists including Bricher, Crane, Wyant, thru 3/2.

ARTISTS SPACE—105 Hudson (226-3970). "Dark Rooms," five slide installations, thru 2/19.

F.I.T.—Artisanspace, 227 W. 27th (760-7642). Five printers of master etchings, 2/16-3/26.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Painting on paper by artists from Colombia, Ecuador, Cuba, and New York City, thru 3/25.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

JAY—13 Jay (925-9424). Etchings "from the heart," thru 2/26.

PAINTING SPACE—150 First (643-0778). Thurs.-Sat. 12-6. Painterly abstractions by four, thru 2/26.

PRATT—160 Lexington (636-3517). Contemporary "exceptions," including Amat, Crile, Wilke, thru 2/19.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

RYAN—452 Columbus (799-2304). Printmakers of the 30's, 2/15-3/20.

SARAH LAWRENCE COLLEGE—Bronxville (914-337-0700). The United States of the Arts: The contribution of the Arts Council, 1963-83, thru 3/13.

Photography

ROGI ANDRÉ—Portraits of Bonnard, Braque, Cocteau, Collette, Matisse, thru 3/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

GORDON BAER—Post-war Vietnam veterans in black and white, thru 2/26. Nikon House, 620 Fifth (586-3907).

LEWIS BALTZ—San Quentin Point, 1982, thru 2/26. Castelli, 4 E. 77th (288-3202).

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. American photography including Stieglitz, Steichen, Weston, White plus Abbott, Caponigro, Uelsmann, thru 3/11.

SONJA BULLATY/ANGELO LOMEO—Windows by this husband and wife, thru 2/19. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

SULAIMAN ELLISON—African life, thru 2/27. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

DAVID FINN—The sculptures of Cellini at close range, thru 2/19. Crispo, 41 E. 57th (758-9190).

GOODMAN HOUSE—129 W. 67th (879-4500). Sun. 11-1, Mon.-Thurs. 12-6, Fri. 12-4. Jewish life, thru 2/23.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, thru 2/27.

JANAPA—303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m. Young photographers, Baker, Feeley, Seton, Stark, 2/17-3/19.

ELLEN FOSCUE JOHNSON/DORIS LUBELL—Plant forms, portraits, swimmers/Acrylics and watercolors. 2/15-3/6. Pindar, 127 Greene (533-4881).

JUST ABOVE MIDTOWN—178 Franklin (966-7020). New approaches by Abramson, Augeri, Farkas, Roux, Sanchez, thru 3/2.

MARVIN LAZARUS—Artists from the 50's including the Abstract Expressionists, thru 3/5. Pearl, 38 E. 57th (838-6310).

JOAN LIFFRING-ZUG—Women from 1957 to 1975, 2/17-3/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

OLIVIA PARKER—New work, thru 3/11. Pfeifer, 825 Madison (737-2055).

PHOTO CENTER—NYU, 721 Broadway (598-3939). The Witkin collections including Carjat, Cunningham, Smith, Strand, Talbot, thru 2/24.

PRAKAPAS—19 E. 71st (737-6066). Belgian surrealist photography, 2/15-4/2.

MINOR WHITE—50 vintage prints from 1947 to 1975, thru 3/5. Photocollect, 740 W. End Avenue (222-7381).

WOLF—30 W. 57th (586-8432). Still lifes and figure studies by Groover, Europe by Papageorge, American landscape by Sternfeld, thru 2/28.

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ART

TAD YAMASHIRO—Trees, bark, waterfalling, thru 2/27. Midtown Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

LEON C. YOST—Paired photos of wilderness landscapes and early North American petroglyphs, thru 2/20. Noho, 542 La Guardia Pl.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3... Czechoslovakian Glass: Seven Masters; thru 5/29... Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 6/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Star Gods of the Ancient Americas; thru 3/27... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15... The Ghosts of Forever; thru 2/28.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Harold Kohen: Computer Generated Drawings; thru 3/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2 , free Tues. after 5. American Picture Palaces; thru 2/27... Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13... American Sculpture from the Permanent Collection; thru 3/13... Modern Masters... Yves Tanguy: A Retrospective; thru 2/27... An Homage to Joan Miró at Ninety; thru 2/27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden synagogues, Constructions from the 1970's... Recent Acquisitions: 1979-1982; 2/17-Spring '83.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Frank Lloyd Wright at the Metropolitan Museum; thru 2/27... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; 2/16-4/17.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10... Johannes Brahms: Manuscripts; thru 4/10... The Art of William Blake; 2/18-3/31... Drawings by Gravelot; 2/18-3/31... Saint-Exupéry and The Little Prince; 2/18-4/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Sid Caesar: Master of Comedy; thru 3/5... The Muppets: Past, Present, and Future; thru 3/5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10... The Gilded Age in Dolls; thru 3/6...Currier & Ives, Sail and Steam.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years V.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Three New Skyscrapers; thru 3/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10... Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Italian Still-Life Painting from Three Centuries; thru 3/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Heritage to Remember: The Black Experience in New York; thru 2/27... A Celebration: American Painting, Genre Art, and Drawing; thru 6/5... George Washington in New York State: A Revolutionary War and the Presidency.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 3/19... FDR and the Arts: The WPA Projects; thru 3/30... Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2... Through the Eyes of a Teacher; thru 3/2... Seasons; thru 3/30. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/26... "First, A School..." Fifty Years of the School of American Ballet; thru 4/9... Joseph Szigeti Remembered.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Annual Juried Exhibition; thru 3/27... Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27... Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1... The World of Japanese Theater; thru 4/17.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Ellsworth Kelly: Sculpture; thru 2/27... Frank Stella: Prints 1967-1982; thru 3/13... The Eight; thru 3/20.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/23. **East,** 219 E. 67th St. (570-4141). 2/15 at 10: Art Nouveau and Art Deco. On view from 2/10. 2/16 at 2: Continental, English, and American Silver. On view from 2/11. 2/17 at 10: Antique and Fine Jewelry. On view from 2/12.

PHILLIPS—406 E. 79th St. (570-4830). 2/17 at 10: Rare Books and Autograph Letters. On view from 2/12. 2/17 at 1: English and Continental Furniture, Decorations, and Clocks. On view from 2/12.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 2/15 at 2: Sotheby's Arcade Auctions: Rugs. On view from 2/10. 2/16 at 2, 2/17 at 10:15 & 2: Art Nouveau and Art Deco. On view from 2/12. 2/19 at 10:15 & 2: Victorian International. On view from 2/5.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 14

AMERICAN COMPOSERS ORCHESTRA, Charles Wuorinen conductor; pianist Garrick Ohlsson, soprano Beverly Morgan. Wuorinen's *Short Suite* (world premiere); Thorne's *La Luce Eterna;* Wolpe's *Passacaglia,* both solo-piano and orchestral (world premiere) versions; Stravinsky's *Capriccio.* Alice Tully Hall at 8. $5-$9.

GLORIETTA ALLISON, soprano, with pianist Margaret Singer and French-hornist David Wakefield. Haydn, Mozart, Handel, Schubert, Strauss, others. Merkin Concert Hall at 8. $7.50.

TRIO RAVEL—(N.Y. debut): pianist Chantal de Buchy, violinist Christian Crenne, violoncellist Manfred Stilz. Boieldieu's Trio in D; Ravel's Trio in a; Schubert's Trio No. 2. Carnegie Recital Hall at 8. $7.

RONALD ROSEMAN, oboist, with soprano Catherine Rowe, oboist Virginia Brewer; cellist Andre Emelianoff, harpsichordist Edward Brewer. Works by Bach. Symphony Space at 8. $5.

HOW LOVE ENDURES—"100 Years of Broadway Melodies," sung by Leslie Middlebrook and Lee Moore. YWCA, 610 Lexington Ave. at 53rd St. (755-4500, ext. 11), at 7:30. Sing-along and dance-along, with refreshments. $5.

NEW YORK PHILHARMONIC WIND QUINTET—Mannes College of Music Recital Hall, 157 E. 74th St. (737-0700), at 8. Free.

AUREUS QUARTET—Music for Valentine's Day. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LOU GRASSI, jazz drummer, with his quintet. Citicorp Atrium at 6. Free.

PAMELA RYAN, violist. Brooklyn College Whitman Hall, at 8. Free.

Tuesday, February 15

NEW YORK PHILHARMONIC—Zubin Mehta conductor; pianist Ju Hee Suh. Wagner's *Siegfried Idyll;* Mendelssohn's Piano Concerto No. 1; Brahms's Symphony No.1. Carngie Hall at 7:30. $6-$22.

CHAMBER MUSIC AT THE Y—Galimir Quartet, soprano Benita Valente, clarinetist Harold Wright. Schubert's *Quartettsatz;* Brahms's Clarinet Quintet in b, Op. 115; Schoenberg's String Quartet No. 2, Op. 10. 92nd Street Y at 8. $8.50-$10.50.

JUDITH YANCHUS, violinist, with pianist Linda Hall. Beethoven's "Spring " Sonata; Stravinsky's Duo Concertant; Francaix's Sonatine (1934); Beethoven's "Kreutzer" Sonata. Merkin Concert Hall at 8. $6.

NEW YORK NEW MUSIC ENSEMBLE—Works by Ramosaitis and Bell (world premieres); also Tower, Shifrin, Kodaly. Carnegie Recital Hall at 8. $6.

JUILLIARD PHILHARMONIA, Eleazar de Carvalho conductor. Haydn's Symphony No. 1 in D; Mozart's Sinfonia Concertante, K. 364; Schoenberg's Chamber Symphony, Op. 9B; Ravel's *Rapsodie Espagnol.* Alice Tully Hall at 8. Free.

RACHMAEL WEINSTOCK, violinist/**ARTUR BALSAM,** pianist. Mozart's Sonata K. 380; Dvorak's Sonata in G; Brahms's Sonata in d, Op. 108; Fauré's Sonata No. 1 in A, Op. 13. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ALLISON BREWSTER, pianist. D. Scarlatti, Debussy, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

NEW YORK QUINTET, which includes marimba, flute, clarinet, double bass, percussion. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Donation.

DANIEL PONCE & JAZZBATA—Afro-Cuban Latin. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

CHARLES NOYES/JEANETTE RIEDEL, musicians, with dancers Mary Richter, Yoshiko Chuma, Christian Marclay, and performance artist Peter Cherches. Bowery Project, 133 Bowery at Grand St. (431-8602), at 8:30. $4.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

VALERIE CAPERS JAZZ TRIO, with a vocalist. Gould Student Center 208, Bronx Community College, W. 181st St., at noon. Free.

Wednesday, February 16

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. Music by Bach includes Cantatas Nos. 66, 187, 211, and the Brandenburg Concerto No. 2. St. Peter's, Lexington Ave. and 54th St., at 8. $8, $13.

BERNARD YANNOTTA, clarinetist/**COLUMBIA STRING QUARTET** Music by Baermann, Q. Porter, Bartók, Brahms. Carnegie Recital Hall at 8. $6.

DORIAN WOODWIND QUINTET—Jewish art music. Merkin Concert Hall at 8. $8.

AMERITHON—An all-day "Fest of American Music," broadcast on WNYC. Performances and appearances by Cage, Amram, Foss, Rorem, many more. Merkin Concert Hall from 9 a.m. to 5 p.m. Free.

CHAMBER MUSIC AT THE Y—See 2/15.

CALLIOPE, A RENAISSANCE BAND—Medieval and Renaissance music from the western-Mediterranean lands; also Henri Tomasi's *Le Tombeau de Mireille,* based on Provencal themes. Christ Church, Park Ave. at 60th St., at noon. Free.

PARNASSUS—Wolpe's Chamber Piece No. 1; Dugger's *In Opera's Shadow* (premiere); Sollberger's *Riding the Wind I;* Varèse's *Octandre.* McMillin Theater, Columbia, 116th St. and Broadway, at 8. $3.

CLASSIC CHAMBER ORCHESTRA—Alice Tully Hall at 8. $6-$10.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

PHILIP A. SMITH, trumpeter, with pianist Joseph Turrin. Turrin, Bloch, Chaynes, Baldassare, Stevens, Bellstedt. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

CHARLES NOYES, others. See 2/15.

AURELIA SPADARO, BARBARA KRAKAUER, and **LEON TEMERSON,** violinists/**PHILIPPE GANTER,** pianist. In honor of Zino Francescatti's 80th birthday. Works by French composers. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $10 (benefit).

DWIGHT GASSAWAY/FUMA PESADA—Latin music. Albee Square Mall, DeKalb Ave. and Fulton St., Brooklyn (522-5552), at 12:30. Free.

Thursday, February 17

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Hildegard Behrens. American music of the Federal era. Also Schubert's Symphony No. 8, "Unfinished;" Schoenberg's *Erwartung.* Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m. $3.

CLARION CONCERTS ORCHESTRA, Newell Jenkins conductor; hornist Paul Gallo. "A Night of Viennese Music." Schubert's Overture in c for Strings; Krommer's Symphony in D, Op. 62; Rolla's Concerto in B flat for Bassett Horn and Orchestra; Haydn's Symphony in D Minor-Major, No. 34. The performances of Krommer and Rolla are the first in modern times. Merkin Concert Hall at 8. $8, $10.

BENITA VALENTE, soprano/**RICHARD GOODE,** pianist. Haydn, Brahms, Wolf. Alice Tully Hall at 8. $8-$12.

THE KING'S SINGERS—English and Spanish madrigals; also works by Vittoria, Musgrave, Glasser, Dvorak, and popular songs in close harmony. Carnegie Hall at 8. $5-$15.

HOMERO FRANCESCH, pianist. Mendelssohn's *Songs Without Words* and *Variations Serieuses,* Op. 54; Schumann's *Kinderscenen,* Op. 15. Metropolitan Museum at 8. $8.

LEAGUE-ISCM—Rouse (world premiere), Silver (N.Y. premiere), Kramer (N.Y. premiere), Martino, Zupko. Carnegie Recital Hall at 8. $6.

GREGORY HAIMOVSKY, pianist. Debussy program. 92nd Street Y at 8. $7-$9.50.

WORLD OF HASIDIC MUSIC—An exploration through songs, teachings, stories. Earl Hall, Columbia, Broadway and 116th St., at 7:30. $5.

RIVERSIDE WIND QUINTET—Music of Mozart, Dahl, Milhaud. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DAVID LINDLEY/EL RAYO X/ONE LIFE—NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. $6.50.

F. THOMAS RICHARDSON, organist. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

STEVEN ROANE QUINTET—Jazz. Citicorp Center Market at 6. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with mezzo-soprano Frederica von Stade and guest pianist Emanuel Ax. Durante's *Agnus Dei;* Handel's *Lucretia;* Kirchner's Quartet for Flute and Strings (world premiere); Debussy's *Proses Lyriques;* Mozart's "Non so più," from *Le Nozze di Figaro.* Brahms's Trio, Op. 87. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. $7.

BARGEMUSIC RESIDENT MUSICIANS—Haydn's Quartet, Op. 20, No. 1; Brahms's String Quartet in a. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $3. This is an open rehearsal of program of 2/20.

Friday, February 18

JUILLIARD STRING QUARTET—Brahms's Quartet in c, Op. 51, No. 1; Quartet in B flat, Op. 67, No. 3; Quartet in a, Op. 51, No. 2. Carnegie Hall at 8. $6, $8.

GUARNERI QUARTET, with pianist Lee Luvisi, cellist Timothy Eddy. Dvorak's Terzetto, Op. 74; Schumann's Quartet in E Flat Major for Piano and Strings, Op. 47; Schubert's String Quintet in C Major, Op. 163. Metropolitan Museum at 8. $12.

CHAMBER MUSIC SOCIETY—Alice Tully Hall at 8. $12. See 2/17 for program.

NEW YORK PHILHARMONIC—At 2. See 2/17.

LINDA TILLERY & KIT MCCLURE BIG BAND—The singer, backed by an all-woman band. Town Hall at 8. $12-$17.50.

NEW YORK HOT TRUMPET REPERTORY CO.—With Lester Bowie, Olu Daru. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

SHEILA JORDAN AND HARVIE SWARTZ—Jazz vocalist and bassist. With the Ed Summerlin Trio. Aaron Davis Hall, City College, 134th St. and Convent Ave., (690-4100), at 8. $5-$8.

KOSSOY SISTERS—Country music. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $6.

JOSEPH KUBERA, pianist. Works by Cage, Casavant, Moran, Anderson. New School, 66 W. 12th St. (741-5667), at 6. $4.

KINANDERS PRESENT—Songs by Wolff, Wagner, various arias, and Chopin's Sonata in b-flat. Mario Lisanti, tenor; Joseph Summers, pianist; Sam Warner, pianist. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

DEBORAH THOMAS/BARBARA NORCIA/MARTIN BROMS, singers. Lincoln Center Library at 4. Free.

DICK HYMAN, pianist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

PFIZER CHORALE—Songs of spring. Church of the Covenant, 310 E. 42nd St., at 12:15. Free.

SELESHE DAMESSAE—Music and songs of Ethiopia. Alternative Museum, 17 White St. (966-4444), at 8. $6.

CHUCK MANGIONE, jazz trumpeter, and his quartet. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $10-$14.

NICK SEEGER—Original, contemporary, and traditional American music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

Saturday, February 19

TRIBUTE TO JOSEPH SZIGETI, with violinists Isaac Stern, Yehudi Menuhin; pianists Nikita Magaloff, Andor Foldes; the Guarneri String Quartet; clarinetist David Singer. Ravel's Sonata for Violin and Piano; Bartók's *Contrasts;* Beethoven's String Quartet in F, Op. 135. Carnegie Hall at 8. $10-$25.

Y CHAMBER SYMPHONY, Raymond Leppard, conductor; violinist Dmitry Sitkovetsky. Prokofiev's Symphony No. 1, "Classical," and Violin Concerto No. 2; Mozart's Symphony No. 41, "Jupiter." 92nd Street Y at 8. $9.50, $11.

ENSEMBLE FOR EARLY MUSIC, with the Gleemen and Ensemble Chanterelle. "Mostly Monteverdi, Madrigals, and Monody." Dances, toccatas, ciaconas, capriccios by Frescobaldi, Marini, Castello, others. Alice Tully Hall at 8. $8.50, $10.

NEW YORK PHILHARMONIC—See 2/17.

AURELIA SPADARO, others. Manhattan College of Music, 157 E. 74th St. (737-0700), at 5:30. Free. See 2/16 for details.

PITTSBURGH NEW MUSIC ENSEMBLE, David Stock conductor; soprano Lynne Weber, hornist John Scandrett, violinist Richard DiAdomo. Music by London, Janson, Bubolo (all N.Y. premieres), Baker, O'-Brien. Symphony Space at 8. $5.

JIM THEOBALD, voice and percussion; **ANDREW BOLOTOWSKY,** flutist/**BRUCE SMITH,** percussion. Music by Theobald. Washburn Gallery, 113 Green St., at 2. Free.

ESTHER BLUE QUARTET—Jazz. Citicorp Atrium at 8. Free.

HIGHLIGHTS IN JAZZ GALA 10TH ANNIVERSARY CONCERT, with saxophonist Zoot Sims; trumpeter Joe Newman; clarinetist Phil Bodner; bassist Lyn Christie; guitarist Gene Bertoncini; vocalist Maxine Sullivan. N.Y.U Loeb Student Center, 566 La Guardia Place (598-3757), at 8. $7.

POETRY AND JAZZ—With Barry Wallenstein, Charles Tyler. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

ARMENIAN MUSIC ENSEMBLE—Folk and troubadour music of Armenia. Alternative Museum, 17 White St. (966-4444), at 8. $7.

JOHN CLARK ENSEMBLE—Jazz. Baha'i Center, 53 E. 11th St. (674-8998), at 7:30. $3.

GAGEEGO—New music. Church of St. Paul and St. Andrew, 263 W. 86th St. (663-4443), at 8. $5.

SUNI PAZ AND ENSEMBLE—Latin American music. People's Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

NANCY WILSON, jazz singer. Klitgord Auditorium, New York Technical College, 300 Jay St., Brooklyn (643-7110), at 8. $8.

JAN ROSEMOND SEXTET—Music of Count Basie. Queensborough Public Library, 89-11 Merrick Blvd., Jamaica, Queens, at 1:30. Free.

Sunday, February 20

CLAUDIO ARRAU, pianist. 80th-birthday recital. Beethoven, Debussy, Liszt, Chopin, Brahms. Avery Fisher Hall at 3.$15.

AN DIE MUSIK—Beethoven's Trio for Violin, Viola, Cello in G; Mozart's Quartet for Oboe and Strings; Schumann's Piano Quartet in E flat. Merkin Concert Hall at 4. $6.

THE KLEZMORIM—Klezmer music, from doinas to horas to Ellington jazz. Carnegie Hall at 3 and 7. $7.50-$15.

STRAUSS FESTIVAL—Works by Richard Strauss, played by violinist Carol Glenn, pianist Eugene List, and others. Merkin Concert Hall at 8. $7.50.

CHAMBER MUSIC SOCIETY—At 5. See 2/18.

UNIVERSITY OF MICHIGAN WIND ENSEMBLE—Alice Tully Hall at 8. $8.

Y CHAMBER SYMPHONY—At 3. See 2/19.

SETH KIMMELMAN, pianist. Chopin, Beethoven, Bach, Gershwin, Prokofiev, Kimmelman. 92nd Street Y at 8. $6.

NATIONAL ORCHESTRA OF NEW YORK CHAMBER ENSEMBLE—"Scarlatti and Son." Alvaro Cassuto, conductor; contralto Maureen Forrester. Works by Domenico and Alessandro Scarlatti. Carnegie Recital Hall at 2. $6.

BORODIN PIANO TRIO—Tchaikovsky's Trio in a, Op. 50; Beethoven's Trio in B-flat, WoO39; Beethoven's Trio in B-flat, Op. 97, "Archduke." Town Hall at 2. $3, standing room.

INTERNATIONAL CHAMBER ARTISTS—Wuorinen, Schubert, Keats, Franck, Mozart. Town Hall at 5. $7.

JO ANN FALLETTA, lutenist. American Institute of Guitar, 204 W. 55th St., at 3. $3.

Y CHORALE, Amy Kaiser conductor. Baha'i Center, 53 E. 11th St., at 3. $3.

DONALD ISLER, pianist. Haydn, Schubert, Schnabel, Schumann. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

BRONX ARTS ENSEMBLE—Chamber music by Gualdo, Billings, Revolutionary War marches and music of the Colonial period, a celebration for Washington's birthday. Van Cortlandt Mansion, Broadway and 246th St. (548-4445), Bronx, at 2. Free.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 2/17 for program. $6.

BROOKLYN CHAMBER ORCHESTRA—Beethoven's Trio in G; Mozart's Quintet in E-flat, K. 407; Brahms's Quintet in b, Op. 115. Flatbush-Tompkins Bldg., Dorchester Rd. and E. 18th St., Brooklyn, at 3:15. $5.

VALERIE QUINLAN, violinist/**BERTHA MANDEL,** pianist. Music from the library of Thomas Jefferson. A Colonial tea, following. Third County Courthouse, Richmondtown, S.I. (351-1611), at 3. Free.

CHERYL HOUSE, cellist. Bruch, Bloch. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (648-7703), at 2. $2.50.

CONCERTS IN CHURCHES—David Billingsley, tenor; Tony Dillon, bass-baritone; Shirley Seguin, pianist. Purcell, Wagner, Rossini, Mozart, Handel, Barber. Good Shepherd, 236 E. 31st St., at 4. $2.50... Grace Church Choral Society, Frank Cedric Smith director and organist; harpist Kathleen McBride. Fauré's *Requiem* and *Cantique de Jean Racine;* also works for organ and harp. Grace, Broadway and 10th St., at 4. $5... St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with the Roy Burroughs Quartet; offering. At 7: Daniela, with pianist Hilton Ruiz; $3. At 8:30: Robbie Wedeen, singer-songwriter, with "Sweet Lovers Love the Spring," a New York premiere; with musicians and dancers, text from Shakespeare, music in a Baroque mood; $5.

Monday, February 21

APPLE TRIO—(N.Y. debut). Mittman, Martin, LaSala, Brandt-brys, Shostakovich, Chaminade, Schiffman (premiere), others. Merkin Concert Hall at 8. $4.

AMERICAN BRASS QUINTET—Works by American composers. Carnegie Recital Hall at 8. $6.

TAFELMUSIK—Baroque and contemporary chamber music by Telemann, Handel, Bach, others. Provincetown Playhouse, 133 MacDougal St. (777-1827), at 8. $6.

LAHAV CHAMBER ORCHESTRA, Moshe Hoffman conductor; pianist John Ward. Mozart program. St. Joseph's Church, Sixth Ave. and Washington Pl. (531-1179), at 8. $6.

DORIS YARICK-CROSS, soprano. Alice Tully Hall at 8. $7.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 2/14, at 8: Strauss's *Arabella,* Leinsdorf conducting; with Te Kanawa, Battle, Dunn, Rendall, Weikl, Gramm, Bradley. 2/15 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Alexander, Bradley, Malfitano, Cortez, Catania, Devlin, Atherton, Laciura, Berberian, Kraft. 2/16 at 8: Verdi's *Un Ballo in Maschera,* Guadagno conducting; with Neblett, Peters, Berini, Bergonzi, Nucci, Darrenkamp, Robbins. 2/17 at 8: Puccini's *La Bohème,* Levine conducting; with Stratas, Craig, Domingo, Stilwell, Morris, Sereni, Capecchi. 2/18 at 8: *Les Contes d'Hoffmann;* same as 2/15, except Riegel for Alexander, Macurdy for Berberian. 2/19 at 2: *Un Ballo in Maschera;* same as 2/16 (broadcast, WQXR). 2/19 at 8: *Arabella;* same as 2/14. Mon., 2/21, at 8: Cilea's *Adriana Lecouvreur,* Fulton conducting; with Scotto, Cortez, Domingo, Sereni.

Other

THE TURN OF THE SCREW, by Britten. Chamber Opera Theatre of New York, Hugh Keelan conductor. Marymount Manhattan Theater, 221 E. 71st St. (570-1888). 2/15, 17 at 8, $15; 2/19 at 8, $18.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50. Thru 2/20, Gilbert and Sullivan's *The Gondoliers,* new production.

THE MARRIAGE OF FIGARO, by Mozart (in English). Amato Opera Theater, 319 Bowery (228-8200). 2/18, 19, 26, 3/4, 5, 12 at 7:30; 2/20, 27, 3/6, 13 at 2:30. $7.

BASTIEN AND BASTIENNE, by Mozart, and **DIDO AND AENEAS,** by Purcell; Ruth Bierhoff conducting. Opera Ensemble of New York, at Lillie Blake School, 45 E. 81st St. (288-1485). 2/16, 18, 23, 25 at 8; 2/20, 27 at 3. $10.

THE MARRIAGE OF FIGARO, by Mozart. Opera Production Group, Tali Makell conducting. Henry Street Settlement Playhouse, Pitt and Grand Sts. (598-0400). 2/18 at 7, 2/20 at 3, in English; 2/19, 2/21 at 7, in Italian. $5.

HOPI PROPHECIES, by Michael Roth and Daniel Schreier. West Bank Cafe, 407 W. 42nd St. (695-6909). 2/18-21 at 8. $5.

LA TRAVIATA, by Verdi. Brooklyn Lyric Opera, Norman Myrvik conductor. Salem Auditorium, 450 67th St., Brooklyn (837-1176). 2/20 at 4. $5.

OPERA FROM EARLY AMERICA, including selections from *The Indian Princess* and *The Duenna.* Federal Music Society members, in costume. Fraunces Tavern Museum, 54 Pearl (425-1778), 2/20 at 2.$2.

Dance

New York City Ballet
At the New York State Theater

LAST WEEK—$3-$30. 2/15 at 8: *Interplay, Ballade, Duo Concertant, Union Jack.* 2/16 at 8: *Bournonville Divertissements, Rossini Quartet, The Four Temperaments.* 2/17 at 8: *Stravinsky Violin Concerto, Interplay, Tzigane, The Four Temperaments.* 2/18 at 8: *A Midsummer Night's Dream.* 2/19 at 2: *Bournonville Divertissements, The Steadfast Tin Soldier, Duo Concertant, Stravinsky Violin Concerto.* 2/19 at 8: *Delibes Divertissements, The Steadfast Tin Soldier, Norwegian Moods, Tzigane, Stravinsky Violin Concerto.* 2/20 at 1: *Interplay, Rossini Quartet, Union Jack.* 2/20 at 7: *A Midsummer Night's Dream.*

Dance Theatre of Harlem
At City Center

THRU 2/27—$8-$22. 2/15, 16, 19 at 8, 2/20 at 2: *Swan Lake, Fall River Legend, Graduation Ball.* 2/17, 18 at 8, 2/19 at 2, 2/20 at 7:30: *Concerto Barocco, Othello, Frankie & Johnny, Troy Game.*

Other

AMERICAN BALLET COMEDIE—*Danse Macabre, A Lulu in Her Tutu,* and *The Buttercups,* all N.Y. premieres. Whitman Hall, Brooklyn College, Flatbush & Nostrand Aves. (434-1900). 2/19 at 8, 2/20 at 2. $7-$10.

GAIL CONRAD TAP DANCE THEATER—*Mission,* a science fiction tap dance melodrama. Bessie Schönberg Theater, 219 W. 19th St. (324-0077). 2/17-28, Thurs.-Sat. at 8, Sun. at 3. $6.

DANCE WORKS, choreographed by Carmen Castaneda, Eva Gasteazoro, Hallie Wannamaker. Cunningham Dance Studio, 55 Bethune St. (406-2570). 2/17-19 at 8:30. $5.

DENIS DE VISSCHER—*Knife Dance,* with music by Steve Reich. Just Above Midtown/Downtown, 178 Franklin St. (966-7020). 2/16 at 8:30. $4.

BLONDELL CUMMINGS—*Food for Thought,* on the Tuesday Project. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/15, 22 at 8. $6.

WILLIE FEUER AND SUSAN MATHEKE—*Dances for 2;* premieres of work by each choreographer. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 2/19 at 8. $5.

JAZZDANCE—Danny Buraczeski's company does *Swing Suite, Moonbath,* and *Splash.* Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900). 2/15 at 8, 2/16 at 2. $7-$10.

STEPHEN PETRONIO AND JUSTIN TERZI—*Apollo Object,* a premiere for dancers, visual artist, musicians, and four bodies. The Basement, 112 Mercer St. (260-6562). 2/17-19 at 8:30. $5.

POOH-KAYE—*Eccentric Motions,* "new movement for people." Also *Oh* and *The Homelife of a Wildgirl.* The Kitchen, 484 Broome St. (925-3615), 2/17-20 at 8:30. $5.

GREG REYNOLDS DANCE QUINTET—*Down Home, Quintet, The Maiden's Dream, Essence,* and *Streamers.* Carnegie Recital Hall. 57th St. & 7th Ave. (903-4493). 2/18, 19 at 8:30. $7.

OTHER EVENTS

Happenings

ICE, subtitled "A Theatre of Symphony & Skates," stars Peggy Fleming, Toller Cranston, Robin Cousins, and young Katherine Healy; it features other leading skaters, a 45-piece orchestra, and an ensemble of over 30. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Thru 2/28; daily ex. Thurs. at 2:30 and 7:30. $12.50-$22.50.

GARDEN VARIETY—It's a busy week for Madison Square Garden, beginning with the 107th edition of the Westminster Kennel Club Dog Show, 2/14-15. 2,621 canine champs represent 137 breeds and varieties, with poodles tops in numbers and golden retrievers next. On Mon., the Working, Herding, Terrier, and Non-sporting groups will be benched and judged, and on Tues. Sporting, Hound, and Toy breeds do *their* thing. Best-in-show judging is Tues. around 11 p.m. Hours both days, 9 a.m.-11 p.m.; $7.50-$12.50 adults, $3.75 under 12... The Harlem Globetrotters will also be at the Garden, 2/19 at 2, 2/21 at 2 and 6—more champs doing *their* thing. $6.50-$9.50 (564-4400). The zany gang will be playing the Washington Generals, and they come to the Garden after stints at Byrne Meadowlands in N.J. (2/18, 19 at 7:30) and Nassau Coliseum (2/20 at 2); same prices... The Rotunda at the Garden will be full of wonderful antiques and old things, from furniture to stickpins, for the National Antiques Show. Dates are 2/19, 20, 21, noon-9; 2/22, 11-5. $5; seniors $3.

HOLIDAY NOTES—And here we mean Valentine's Day as well as 2/21 (is it Presidents' Day now, or just Washington's?). The Poetry Project calls its 2/14 meeting a "sweetheart reading," and it's by Susan Cataldo and Bill Kushner. At St. Mark's Church, Second Ave. and 10th St. (674-0910), at 8. $1... Also a valentine offering is "The Passions of Shakespeare." At the 92nd Street Y's Poetry Center, Lexington Ave. (427-4410), 2/14 at 8, this one's noteworthy for the rare appearance of Irene Worth, who'll read from the Sonnets and "Venus and Adonis," each in a version the actress has fashioned herself. $8... The New York Botanical Garden Enid A. Haupt Conservatory will celebrate by staying open Mon., 2/21, and the weekend hours are 10-5; $2.50 adults. The "Promise of Spring" flower show is a blaze of daffodils, primroses, and azaleas, among other beauties. Each day, Sat.-Mon., volunteers will be on hand with flower talk, 2-4, and there'll be a mime on hand for more fun... Fraunces Tavern, 54 Pearl St., where Washington once said farewell to his officers, is having an open house 2/21, 10-4, and at 12:30 the Spirit of Liberty Fife and Drum Corps will hold forth. Music and garb are authentic. It's free all day. And on the 17th at 12:30, there'll be a free talk on "Women in Taverns," by Dr. Barbara Welter. The subject is Revolutionary-era taverns, need we add.

A MAJOR SUBJECT will be the topic at Avery Fisher Hall 2/20 at 7: "The Origins of the Holocaust: Christian-Jewish Relations in Historical and Contemporary Perspective." NBC's Marvin Kalb moderates, and speakers include theologians, writers, and scholars, among them Issac Bashevis Singer, Professor Yehuda Bauer, Professor Raul Hilberg. Free admission, available 2/19 noon-5, 2/20 from noon.

ON STAGE, PLEASE—A trio of one-time performances light up the calendar: Some capable actors make an evening of Shavian wit, presented by the American Shaw Festival of Pennsylvania. They include Fran Brill of the current *Skirmishes,* Daniel Gerroll of *Plenty,* Anthony Heald of *Quartermaine's Terms,* with five others, and they'll all be at the New School in "The Shavian Sextet: A Pastiche for Six Voices" and "Overruled." Date is 2/14 at 8:15, at 66 W. 12th St. $8, $5 in advance (477-5832)... Mildred Dunnock, Carrie Nye, Lee Richardson, Margaret Barker, Jane White, and Frances Foster will read from the short stories of James Purdy, in an evening presented by Actors' Enclave. 2/14 at 8, at the 47th St. Theater, 304 W. 47th St. Admission is by a donation. (675-5599 for reservations)... Avant-Garde-Arama is back, so duck! 2/18, 19 at 9, at P.S. 122, 150 First Ave. at 9th St. (477-5288). This is all multimedia, and includes music, dance, "performance," theater, an "alien comic," film, and, on the 18th, wrestling. $5—and you're on your own.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

BROOKLYN BRIDGE, a "Centennial Wintry Walk." 2/20 at 1, from Manhattan to Brooklyn. Starts at City Hall. Friends of the Parks (861-9696). $1.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. See "Park Walks" below for some tours... Phone for details on the more arduous hikes (697-5895).

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 2/20 at 1: Meet at Owl's Head Park Field House, near 67th St. and Colonial Rd., for a tour called "Ships and the Port of N.Y." 2/20 at 2: Meet at Children's Farm, next to Prospect Park Zoo, for a workshop on... bees!... Bronx (822-4450): 2/20 at 1: Meet at Poe Park bandshell, Kingsbridge Rd. and Grand Concourse, for a meeting with Edgar Allan Poe... Manhattan (387-3091); 2/20 at 2, meet at Swedish Cottage, 80th St. off the West Drive, for "The Unbuilt and Vanished Central Park"... Queens (699-6722): 2/20 at 1, meet at Boathouse, 164th St. and Oak Ave., for a history tour of Kissena Park... Staten Island (442-1304): 2/20 at 1, basketry and Indian lore; pre-register.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 2/16 at 7:30, vs. Washington. 2/20 at 7:30, vs. Winnipeg... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 2/17 at 8:05, vs. Pittsburgh. 2/19 at 5:05, vs. Montreal. 2/22 at 8:05, vs. Winnipeg.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 2/17 at 7:30, vs. Cleveland. 2/19 at 7:30, vs. Denver. 2/22 at 7:30, vs. Dallas.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 2/14 at 8, vs. Golden Bay. 2/16 at 8, vs. Kansas City. 2/18 at 8, vs. Pittsburgh.

GOLDEN GLOVES BOXING—Preliminary matches at Felt Forum, Madison Square Garden (564-4400). 2/16, 17, 23, 24. $5-$6.50.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2.

Children

REASONS TO BE CHEERFUL—The Paper Bag Players are back! Symphony Space, Broadway and 95th St. (864-5400). 2/15-3/13, Sat. and Sun. at 2. $6.

BUGS BUNNY SPORTS SPECTACULAR, with "Wonder Woman," "Batman," and "Robin." Felt Forum, Madison Square Garden (564-4400), 2/19-3/6. 2/19, 2/21 at 11 a.m. and 2; 2/20 at 1 and 4. $5.50, $7.

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE—John Burstein uses special effects for an audience-participation journey to the stars. Hayden Planetarium, Central Park West at 81st St. (873-1300, ext. 206). 2/14-18 at 11:25 a.m.; 2/19 at 11 a.m. $2.50, adults $4.

HANABELLE THE CLOWN—Mime, acting, singing. New Lots Library, 665 New Lots Ave., Brooklyn, 2/15 at 3:30. Free.

BAL MASQUE, a Valentine's Day costume party, to aid the children of Lebanon. Juilliard String Ensemble, Erick Hawkins Dance Co., others will perform; refreshments, parade, prizes. UNICEF is host, at the U.N. Delegates Dining Room. 2/14, 5:30-7:30. 557-8169 for reservations; $25.

FOLK SONGS AND GAMES, with Karen Hamilton. Lincoln Center Library, 2/19 at 2. Free (870-1633).

THE BUTTERFLY, by Bijan Mofid, with original music by Margaret Pine. Theatre at St. Clement's, 423 W. 46th St. (246-7277). Sat. thru 3/19 at 10:30 a.m. and noon; also 3/12, 19 at 2. $3, adults $3.50.

PINOCCHIO—A musical version, by the Heights Players, at 26 Willow St., Brooklyn (237-2752), Sat. and Sun. at 2 thru 2/27; family night, 2/18 at 8. $3.

HOW THE WORLD GOT WISDOM, a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. $2.50; adults, $3.50.

INTERNATIONAL PUPPET CIRCUS, with Lea Wallace Puppets. Bernice Silver and a puppet singalong precedes the circus. Also, "How to be a Puppeteer," audience participation. Moravian Church, Lexington Ave. at 30th St. (254-9074). Sat. thru 2/26 at 2. $2.50.

RUMPLESTILTSKIN, with Puppetworks marionettes. Theater, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 2/27 at 1. $3.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 2/19 at 11 a.m.: Origami artist Michael Shal, making toys, balloons, trick airplanes. Free.

MICHAEL TAUBENSLAG PRODUCTIONS—2/20: "Peter Pan Meets the Wicked Wizard," at 1; "Jack and the Beanstalk," at 2:30. Both are musicals. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to April. $1.50.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

TALES OF CHELM, a story-play based on folk tales, with songs, comedy, audience participation. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls... 2/19 at 1:30: "Little Red Riding Hood" and "The Three Little Pigs," by Kathy Kane Puppets. $2.50 At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, special exhibits, etc... 2/19, 20 at 1 and 3: "Something's Fishy," parent-child workshops.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 2/19 at 1:30: "Carnival," a program-workshop on the Caribbean Islands. 2/20 at 1:30: Iris Brooks and Peter Griggs, with music from around the world. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibits: What's for Breakfast, Ma?, in the Greenhouse. Also, "Discover Dolls: Reflections of Ourselves." 300 international favorites... 2/19 at 3:30: West African Tales, with signing for the hearing-impaired. 2/20 at 3:30: slide show on West Africa—"Grooming."

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: oyster soup with fresh herbs, rack of lamb with mustard seeds, crisp duckling with Cape Cod cranberry sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

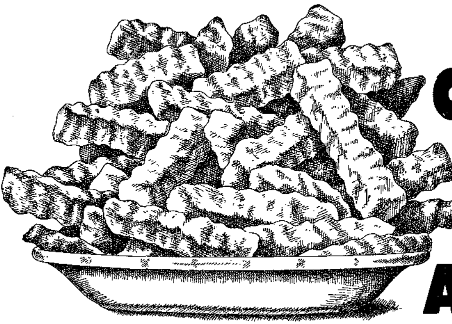
TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76' —** 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.



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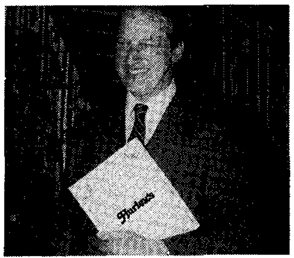

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RESTAURANT DIRECTORY

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)**
AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)**
AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)**
AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)**
AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)**
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)**
AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)**
AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)**
AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)**
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)**
AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)**
AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LE JARDIN—248 E. 49th St., 355-1810. Casual. Country French. Spcls: boudin de fruit de mer, selle d'agneau en croûte, confit de canard. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 20. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de vaau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)**
AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)**
AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)**
AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)**
AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)**
AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medaillons of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

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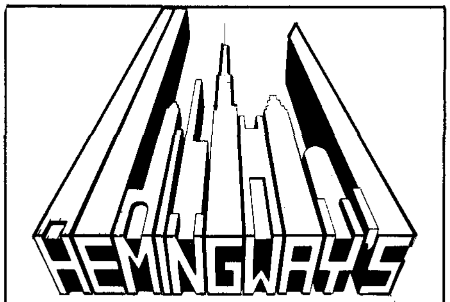

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RESTAURANT DIRECTORY

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: baby rack of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Sat. 5-11. Dancing Fri.-Sat. from 11. Private parties. Closed Sun. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

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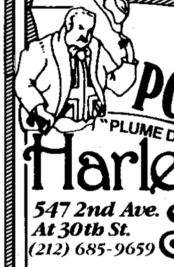
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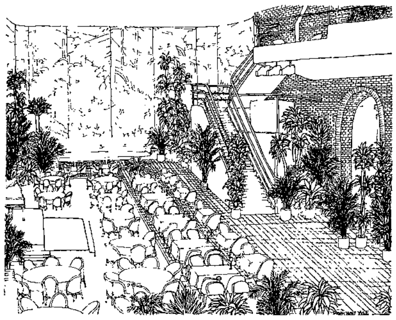

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RESTAURANT DIRECTORY

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: mousse of smoked trout with horseradish, veal piccata with crayfish cream, escalope of salmon with mint, poached pear stuffed with almond pastry cream and sauced with minted raspberry. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D *noon-12:30 a.m. Br Sun. noon-3.* **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

TELEVISION

Daytime, Feb. 16-18 and 21-22

2 **WCBS** 212-975-4321
4 **WNBC** 212-664-4444
5 **WNEW** 212-535-1000
7 **WABC** 212-887-7777
9 **WOR** 212-764-7000
11 **WPIX** 212-949-1100
13 **WNET** 212-560-2000
21 **WLIW** 516-454-8866
31 **WNYC** 212-566-3112
H **HOME BOX OFFICE** 212-484-1100
S **SHOWTIME** 212-880-6600
N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/**Movie:** Misty
S Thu/Faerie Tale Theatre

6:25
H Tue/**Movie:** Misty

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Magoo
H Wed/College
Fri/**Movie:** Challenge to Be Free
Mon/Butch Minds the Baby
S Tue/The Gymnast

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Mon/Those Fabulous Clowns
S Wed/Best Horse
Thu/**Movie:** The Gumball Rally
Mon/**Movie:** Adventures of the Wilderness Family, II

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Thu/**Movie:** Golden Rendezvous
S Wed/**Movie:** I Sent a Letter to My Love
Fri/Short Picks
Tue/Fractured Flickers

8:00
11 Tom & Jerry & Friends
H Wed/**Movie:** The Shootist
Fri/**Movie:** Super Fuzz
Mon/**Movie:** Dragonslayer
Tue/**Movie:** Golden Rendezvous
S Fri/**Movie:** Jack and the Beanstalk
Tue/**Movie:** Swamp Thing

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
S Thu/**Movie:** Raintree County
Mon/**Movie:** Best Horse

9:30
2 Jokers Wild
5 Make Room For Daddy
7 So You Think You Got Troubles?!
11 Mon-Thu/Flipper
Fri/Insight
H Thu/Consumer Reports Presents
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Swamp Thing
Thu/**Movie:** Dirty Tricks
Fri/**Movie:** Dragonslayer
Mon/**Movie:** Super Fuzz
Tue/**Movie:** The Bad News Bears
S Wed/**Movie:** Barbary Coast
Fri/**Movie:** The Catered Affair
Mon/**Movie:** For the First Time
Tue/**Movie:** King Solomon's Mines

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
W Wed/**Movie:** Carbon Copy
Thu/**Movie:** Nice Dreams
Fri/Alberta Hunter
Mon/**Movie:** Hanging Tree
Tue/Jen's Place

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Wed/Boy Meets Girl
Thu/**Movie:** Cannery Row
S Wed/Hollywood
W Fri/Jen's Place
Tue/CB Heroes

12 **NOON**
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 News
11 Rhoda
H Fri/Simon and Garfunkle: Central Park Concert
Mon/**Movie:** Dirty Tricks
Tue/Boy Meets Girl
S Wed/**Movie:** Ordinary People
Thu/**Movie:** Diner
Fri/**Movie:** Dragonslayer
Mon/**Movie:** Die Laughing
Tue/**Movie:** Ordinary People

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Wed/**Movie:** Take This Job and Shove It

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** Sign of the Pagan (1955). Jeff Chandler, Jack Palance. Rome defends itself against Attila the Hun.
Thu/**Movie:** Bus Stop (1956). Marilyn Monroe, Arthur O'Connell. Snowbound travelers indulge in soul-searching.
Fri/**Movie:** Mister Corey (1957). Tony Curtis, Martha Hyer. Ambitious slum youth becomes a rich gambler and woos a socialite.
Mon/**Movie:** The Last Command (1955). Sterling Hayden, Anna Marie Alberghetti. Texans, headed by Jim Bowie, defend the Alamo.
Tue/**Movie:** Wreck of the Mary Deare (1959). Gary Cooper, Charlton Heston. Captain of a sunken ship faces charges of negligence.
11 700 Club
H Tue/**Movie:** The Comeback Kid

1:30
2 As the World Turns
H Thu, Mon/Those Fabulous Clowns
Fri/Fleetwood Mac in Concert

1:50
5 News

2:00
4 Another World
5 Mon-Thu/Chico and the Man
Fri/Special: The Dreamers
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
S Wed, Fri, Mon/Aerobicise
Thu/**Movie:** Star Wars
Tue/**Movie:** Heartland

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Children's Programming
H Wed, Mon/**Movie:** Dragonslayer
Thu/**Movie:** Golden Rendezvous
Fri/**Movie:** Super Fuzz
S Wed/Liberace in Las Vegas
Fri/Doobie Brothers in Concert
Mon/**Movie:** Dragonslayer

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
H Tue/Fleetwood Mac in Concert

3:30
11 Scooby Doo

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street
H Tue/Video Jukebox
S Wed/Faerie Tale Theatre
Thu/**Movie:** Animals Are Beautiful People
Fri/The Valentine's Day That Almost Wasn't
Tue/**Movie:** Jack and the Beanstalk

4:30
4 More Real People
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** The Man Who Wanted to Live Forever (1970). A heart research center is the site of diabolical experimentation.
Thu/**Movie:** The Love War (1969). Lloyd Bridges, Angie Dickenson. Earth must fight two hostile planets.
Fri/**Movie:** Die, Monster, Die (1965). Boris Karloff, Nick Adams. American scientist visits his English fiancée; his future father-in-law becomes a monster.
Mon/**Movie:** Street Killing (1976). Andy Griffith, Bradford Dillman. Prosecutor encounters a tangled web of corruption and intrigue.
Tue/**Movie:** Revenge (1971). Shelley Winters, Bradford Dillman. Old woman imprisons a man in a house.
11 Happy Days Again
H Wed/Fraggle Rock
Thu, Tue/**Movie:** Misty
Fri/The Violent Earth
Mon/College
S Fri/**Movie:** Jack and the Beanstalk
Mon/Best Horse

5:00
2 **4** **7** News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Butch Minds the Baby
S Wed/Shoeshine Girl
Mon/**Movie:** Adventures of the Wilderness Family, II

5:30
13 Electric Company
H Wed/**Movie:** The Shootist
Fri/Fraggle Rock
Mon/**Movie:** Super Fuzz
S Wed/Best Horse
Thu/**Movie:** Breaker Morant
Tue/**Movie:** Swamp Thing

Evening, Feb 16-18 and 21-22

Wed., Feb. 16

6:00
2 **4** **7** News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Brooklyn College Presents
S **Movie:** Barbary Coast

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

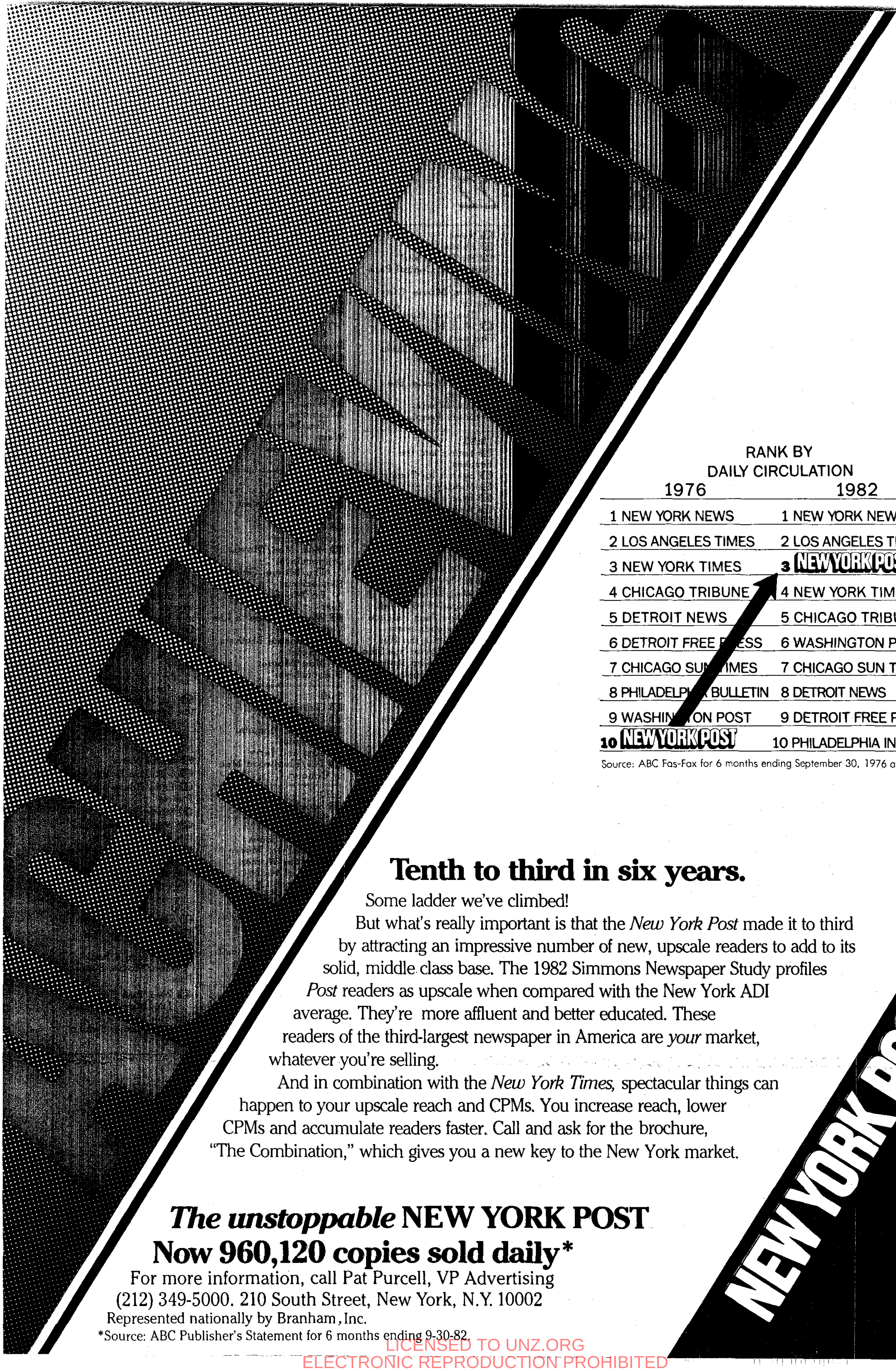
7:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother
H Boy Meets Girl
S Benji at Work

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 **Movie:** Nashville (1975). Henry Gibson, Ronee Blakely.
11 **Movie:** 79 Park Avenue (1977). Lesley Ann Warren, Marc Singer. Harold Robbin's tale of underworld corruption.
13 Titanic: A Question of Murder
21 All Creatures Great and Small
31 South by Northwest
N **Movie:** Caged Heat
S **Movie:** Adventures of the Wilderness Family, II
W **Movie:** Wings

8:30
5 Carol Burnett
31 South by Northwest
H **Movie:** Take This Job and Shove It

9:00
2 **Movie:** Dixie: Changing Habits (1982). Suzanne Pleshette, Cloris Leachman.



RANK BY
DAILY CIRCULATION

1976	1982
1 NEW YORK NEWS	1 NEW YORK NEWS
2 LOS ANGELES TIMES	2 LOS ANGELES TIMES
3 NEW YORK TIMES	3 **NEW YORK POST**
4 CHICAGO TRIBUNE	4 NEW YORK TIMES
5 DETROIT NEWS	5 CHICAGO TRIBUNE
6 DETROIT FREE PRESS	6 WASHINGTON POST
7 CHICAGO SUN TIMES	7 CHICAGO SUN TIMES
8 PHILADELPHIA BULLETIN	8 DETROIT NEWS
9 WASHINGTON POST	9 DETROIT FREE PRESS
10 **NEW YORK POST**	10 PHILADELPHIA INQUIRER

Source: ABC Fas-Fax for 6 months ending September 30, 1976 and 1982

Tenth to third in six years.

Some ladder we've climbed!

But what's really important is that the *New York Post* made it to third by attracting an impressive number of new, upscale readers to add to its solid, middle class base. The 1982 Simmons Newspaper Study profiles *Post* readers as upscale when compared with the New York ADI average. They're more affluent and better educated. These readers of the third-largest newspaper in America are *your* market, whatever you're selling.

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*Source: ABC Publisher's Statement for 6 months ending 9-30-82.

NEW YORK POST

4 Facts of Life
5 Merv Griffin
7 Fall Guy
13 Frederick Douglass: Slave and Statesman
21 Freedom to Speak
31 Life on Earth

9:30
4 Family Ties
21 Doctor in the House

10:00
4 Quincy
5 11 News
7 Dynasty
13 Evening at Pops
21 To the Manor Born
31 Profiles in American Art
N **Movie:** Sabotage
S **Movie:** The Sensuous Nurse

10:15
H Not Necessarily the News
W **Movie:** Hanging Tree

10:30
11 News
21 Butterflies
31 Simple Treasures

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 Inside Business Today
H **Movie:** Swamp Thing

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 Latenight
S Best of Bizarre

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Prince of the City
S **Movie:** The Postman Always Rings Twice

12:15
W **Movie:** Love in the Afternoon

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:35
H **Movie:** Dragonslayer

12:40
2 **Movie:** Topper (1979). Kate Jackson, Andrew Stevens.

1:00
7 **Movie:** Holocaust (1972). Fritz Weaver, Michael Moriarity. Two families endure tremendous hardship in this WW2 drama.
9 Psychic Phenomena

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** The Story of Will Rogers (1952). Jane Wyman, Will Rogers Jr.
9 Joe Franklin
11 **Movie:** Espy (1978). ESP is used to foil an assassination attempt by terrorists.

2:05
S **Movie:** Ordinary People

2:25
7 News

2:30
4 Romance Theatre
H Making Love

3:00
4 Mary Tyler Moore
9 **Movie:** The Man From the Diners' Club (1963). Danny Kaye, Cara Williams. When a mobster receives a Diners' Club card, hilarity ensues.

3:30
4 Here's Lucy

4:00
11 Candid Camera

4:05
S **Movie:** The Sensuous Nurse

4:19
5 Love, American Style

4:25
H The Groove Tube

4:30
11 Abbott & Costello

5:00
11 Focus: N.J.

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News
S Hollywood

Thu., Feb. 17

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 N.Y.U. Broadcast Lab
H **Movie:** Dirty Tricks

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
H Consumer Reports Presents
S Aerobicise

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Movie:** Crisis in Mid-Air (1979). George Peppard, Karen Grassle.
11 **Movie:** 79 Park Avenue (1977). Part II. See Feb. 16, 8 p.m.
13 Enterprise: Chef's Special
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Cannery Row
N **Movie:** Funeral Home
S Lost Satellite
W **Movie:** Student Bodies

8:30
5 Carol Burnett
7 Amanda's
13 Sneak Previews
21 Feeling Fine
31 Afro-American Perspectives

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! The Agatha Christie Stories
21 Sneak Previews
31 Humanities Through the Arts
S **Movie:** Star Wars

9:30
4 Cheers
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
W **Movie:** Ghost Story

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Nine on N.J.
13 **Movie:** Hold Back the Dawn (1941). Charles Boyer, Olivia de Havilland. A refugee marries an American spinster to gain admittance to the U.S.
21 Long Island Speak-Out
31 Japan: Living/Changing Tradition
H **Movie:** The Seduction
N **Movie:** Love on the Run

10:30
9 Apple Polishers
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Long Island Week
31 Focus on Society
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Racing From Roosevelt
11 Saturday Night
21 Latenight
31 American Story, Part I
S A New Day in Eden
W Erotica Awards Show

11:50
H **Movie:** Sharky's Machine

12 **MIDNIGHT**
7 The Last Word
9 Paul Hogan
N **Movie:** Where the Boys Are
S **Movie:** Diner

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:40
2 McCloud

1:00
7 **Movie:** Holocaust (1972). Part IV. See Feb. 16, 1 a.m.
9 World Vision Special

1:30
4 11 News
5 Hogan's Heroes

1:50
S **Movie:** Monty Python's Life of Brian

1:55
H Chanel Solitaire

2:00
2 News Nightwatch
5 **Movie:** Strange Lady in Town (1955). Greer Garson, Dana Andrews.
9 Joe Franklin
11 **Movie:** Expresso Bongo (1960). Lawrence Harvey, Sylvia Syms. The rise and fall of a talent scout.

2:25
7 News

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** Flight For Freedom (1943). Rosalind Russell, Fred MacMurray. A woman's successful flying career threatens her marriage to another flyer.

3:25
S **Movie:** Island of a Thousand Delights

3:30
4 Here's Lucy

4:00
4 News
11 Candid Camera
H **Movie:** Dirty Tricks

4:26
5 Love, American Style

4:30
11 Abbott and Costello

4:40
S Lost Satellite

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News
H Those Fabulous Clowns

5:45
S **Movie:** Animals Are Beautiful People

Fri., Feb. 18

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Are You Listening
H Butch Minds the Baby
S **Movie:** Over the Edge

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H **Movie:** Challenge to Be Free

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Camera Three

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 Ernest Tubb: An American Original
11 **Movie:** Sherlock Holmes in New York (1976). Rodger Moore, Charlotte Rampling.
13 Washington Week in Review
21 The Nature of Things
31 Studio 31
H **Movie:** Dragonslayer
N **Movie:** Rashomon
S **Movie:** Shaft of Love
W **Movie:** Smash Palace

8:30
5 Healthbeat
7 The New Odd Couple
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** First Family (1980). Bob Newhart, Gilda Radner.
13 South Africa Belongs to Us
21 **Movie:** Inspector General (1949). Danny Kaye, Walter Slezak. A dolt masquerades as a friend of Napoleon.
31 Amanecer

9:30
31 Presente

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
9 Meet the Mayors
13 Voices of Our People: In Celebration of Black Poetry
31 Masterpiece Theatre: Winston Churchill—The Wilderness Years
H Fleetwood Mac in Concert
N **Movie:** Chan Is Missing
S **Movie:** The Seduction
W **Movie:** Heavy Metal

10:30
9 N.Y. Report
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** Hold Back the Dawn (1941) See Feb. 17, 10 p.m.
21 Long Island Week
H **Movie:** Thief

11:30
2 **Movie:** Nightmare in Badham County (1976). Deborah Raffin, Chuck Connors.
4 Tonight
5 Baretta
7 Nightline
9 Harness Racing From Roosevelt Raceway
11 Saturday Night
21 Latenight

11:45
W **Movie:** That Lady Is a Tramp

12 **MIDNIGHT**
7 The Last Word
9 Paul Hogan
N **Movie:** The Man Who Knew Too Much
S Doobie Brothers Farewell Concert

12:30
4 SCTV Network
5 Soul Train
9 Madame's Place
11 Star Trek

1:00
7 **Movie:** Holocaust (1972). Part V. See Feb. 16, 1 a.m.
9 World Vision Special

1:05
H Even More Unexpurgated Benny Hill

1:15
W **Movie:** Star Wars

1:30
5 America's Top Ten
11 News
S **Movie:** Thief

1:45
2 **Movie:** The Great Waldo Pepper (1975). Robert Redford, Margot Kidder.

2:00
4 News
5 **Movie:** Bank Shot (1974). George C. Scott, Joanna Cassidy. Escaped prisoner steals an entire bank.
9 Joe Franklin
11 Best of the Midnight Special

2:05
H **Movie:** Bustin' Loose

3:00
4 Uncle Floyd
9 **Movie:** Bachelor and the Bobby-Soxer (1947). Cary Grant, Shirley Temple.

3:30
4 Romance Theatre

3:35
S **Movie:** Evilspeak

3:40
H **Movie:** Dragonslayer

3:41
2 **Movie:** Code Name: Heraclitus (1967). Stanley Baker, Sheree North.

3:46
5 Love, American Style

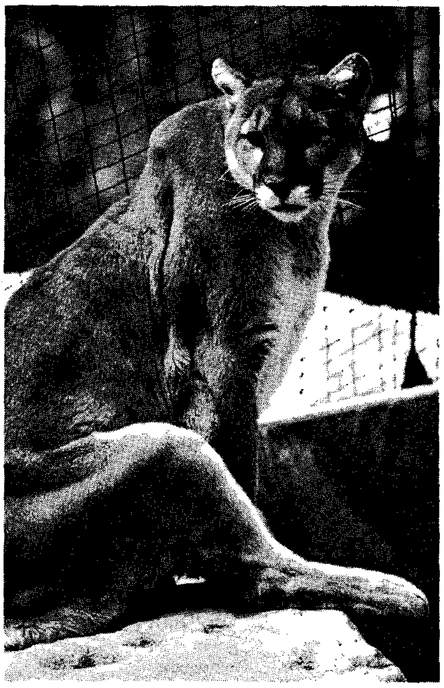
4:00
4 Mary Tyler Moore
11 Candid Camera

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:10
S **Movie:** Over the Edge

There are two ways to conserve wildlife.



Zoos are one—but they're mainly for the enjoyment and education of people. The other way: natural habitat that provides what all animals need to survive—food, water, cover and a place to raise their young.

But does it have to be either/or?

In too many places the chance for a fair balance between human needs and wildlife habitat is being recklessly destroyed by chainsaws and bulldozers.

As part of its drive to protect habitats without stifling necessary development, the National Wildlife Federation recently acquired a 2,765-acre tract in northern California's Shasta Valley. The new Lava Lakes Wildlife Area and Nature Center provides habitat for a wide range of species—mammals, birds, waterfowl, fish, reptiles, amphibians. *That's* the way to conserve wildlife.

To help, write Department 404,
National Wildlife Federation,
1412 16th Street, N.W.,
Washington, D.C. 20036.

Save A Place For Wildlife.

TELEVISION

5:30
2 Public Hearing
7 Listen & Learn
11 Biography
H Fleetwood Mac in Concert

5:35
9 **Movie:** The Assassin (1975). Edward Judd, Ian Hendry.

Mon., Feb. 21

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Prism
31 All About TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
S What's Up America

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Images of Minorities in TV and Motion Pictures
H Fraggle Rock

8:00
2 Is This Goodbye, Charlie Brown?
4 Little House: A New Beginning
5 PM Magazine
7 That's Incredible!
9 Road to L.A.
11 **Movie:** Carrie (1976). Sissy Spacek, John Travolta.
13 Frontline: Pentagon, Inc.
21 Jacques Cousteau
31 Murder on Lenox Avenue
H **Movie:** Thief
N **Movie:** The Chain Reaction
S **Movie:** Dragonslayer
W **Movie:** Friendly Persuasion

8:30
2 Square Pegs
5 Carol Burnett

9:00
2 M*A*S*H
4 **Movie:** Rage of Angels (1982). Jaclyn Smith, Ken Howard. Part II. See Feb. 20, 9 p.m.
5 Merv Griffin
7 **TV Movie:** Grace Kelly (1983). Cheryl Ladd, Lloyd Bridges.
9 **Movie:** Damn the Defiant (1962). Alec Guinness, Dirk Bogarde. A power struggle disrupts a British warship as it faces Napoleon's fleet.
13 Great Performances: Die Walküre, Act I
21 Titanic: A Question of Murder
31 Cityscope

9:30
2 Newhart
31 Freedom to Speak

10:00
2 Cagney and Lacey
5 11 News
21 Soundstage
31 Mystery!
H **Movie:** Dragonslayer
N **Movie:** Atomic Cafe
S Lost Satellite

10:30
11 News
13 Research for the Soul
W **Movie:** Love in the Afternoon

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Wagner's Ring: Five Personal Views
21 Tony Brown's Journal
S Loving Friends and Perfect Couples

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Baretta
7 Nightline
9 Hawaii Five-O
11 **Basketball:** U. of Conn. vs. Boston College
21 Latenight
S A New Day in Eden

11:50
H Not Necessarily the News

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Love on the Run
S **Movie:** Kill and Kill Again

12:20
H **Movie:** Sharky's Machine

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place

12:40
2 Columbo

12:45
W **Movie:** Wings

1:00
7 **Movie:** Holocaust (1972). Part VI. See Feb. 16, 1 a.m.
9 Psychic Phenomena

1:30
4 News
5 America's Top Ten

1:45
S **Movie:** Stir Crazy

2:00
2 11 News
5 Best of Midday
9 Joe Franklin

2:25
7 News
H **Movie:** Super Fuzz

2:30
4 Romance Theatre
11 **Movie:** The Last Days of Planet Earth (1978). The apocalypse according to Nostradamus.

3:00
4 Mary Tyler Moore
9 **Movie:** Under the Yum Yum Tree (1963). Jack Lemmon, Carol Lynley. Sex comedy.

3:20
5 Off the Set

3:30
4 Here's Lucy

3:45
S **Movie:** Hussy

3:50
5 Black News

4:10
H **Movie:** Thief

4:20
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:20
S Lost Satellite

5:30
4 Health Field
7 Listen & Learn
11 News

Tue., Feb. 22

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Women: NY Edition
H **Movie:** Golden Rendezvous

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
S **Movie:** Greased Lightning

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Basketball:** N.J. Nets vs. Indiana Pacers
11 News
13 MacNeil/Lehrer
21 Feeling Fine
31 Tony Brown's Journal

8:00
2 **TV Movie:** Will There Really Be a Morning? Susan Blakely, Lee Grant.
4 The A-Team
5 PM Magazine
7 Happy Days (cc)
11 **Movie:** White Lightning (1979). Burt Reynolds, Jennifer Billingsley.
13 Nova
21 The Music of Man
31 With Ossie and Ruby
H **Movie:** The Bad News Bears
N **Movie:** Chan Is Missing
W **Hockey:** Winnipeg Jets vs. N.Y. Islanders

8:30
5 Carol Burnett
7 Laverne & Shirley (cc)
31 Detroit Black Journal

9:00
4 Bare Essence
5 Merv Griffin
7 Three's Company
13 American Playhouse: The File on Jill Hatch, Part II
21 Masterpiece Theatre: Winston Churchill—The Wilderness Years
31 Humanities Through the Arts
S **Movie:** The Postman Always Rings Twice

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
9 Newark and Reality
13 Fundi: The Story of Ella Baker
21 Frontline
31 Japan: Living/Changing Tradition
H Fleetwood Mac in Concert
N **Movie:** Rashomon

10:30
9 Apple Polishers
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** One Hundred Men and a Girl (1937). See Feb. 19, 9:30 p.m.
21 Feeling Fine
31 Focus on Society
H **Movie:** Bustin' Loose
S Loving Friends and Perfect Couples
W Erotica Awards

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 The American Story, Part I
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** The Story of Adele H
S **Movie:** Ordinary People

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek
W **Movie:** Foul Play

12:40
2 McMillan and Wife
H **Movie:** Animal House

1:00
7 **Movie:** Holocaust (1972). Part VII. See Feb. 16, 1 a.m.
9 World Vision Special

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** Across the Bridge (1958). Rod Stieger, Maria Landi.
9 Joe Franklin
11 **Movie:** Hands of Orlac (1961). Mel Ferrer, Dany Carrell. A mutilated pianist is given a new hand—via transplant—which formerly belonged to a

murderer.
S **Movie:** Sharky's Machine

2:25
7 News

2:30
4 Romance Theatre
H **Movie:** A Stranger Is Watching

3:00
4 Mary Tyler Moore
9 **Movie:** The Limbo Line (1976). Craig Stevens, Gene Deckers.

3:30
4 Here's Lucy

3:46
5 Love, American Style

4:00
9 World Vision Special
11 Candid Camera
H The Groove Tube

4:05
S **Movie:** Heartland

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
H Boy Meets Girl

5:30
4 Health Field
7 Listen & Learn
11 News

5:45
S **Movie:** Jack and the Beanstalk

Weekend, Feb. 19-20

Sat., Feb. 19

6:00
2 Patchwork Family
5 Pattern For Living
11 Jack Anderson Confidential

6:30
4 Sermonette
5 Insight
7 News
11 Candid Camera
H **Movie:** Swamp Thing

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 So You Think You Got Troubles?!
9 News
11 Dr. Snuggles
S The Gymnast

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Bullseye
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street
31 Carrascolendas
H **Movie:** Star Wars
S **Movie:** Our Very Own

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 International Christian Aid
11 Gospel Hour
13 Life on Earth
31 Sonrisas
H Boy Meets Girl
S **Movie:** The Barretts of Wimpole Street

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts
H **Movie:** The Bad News Bears

11:30
2 Bugs Bunny/Road Runner
13 Oceanus

12 NOON
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** Swamp Thing

12:30
2 Fat Albert
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 This Old House

1:00
2 Black Star
4 Light From Blackness: Black Achievements in American History
5 Bionic Woman
9 Country Jamboree
11 At the Movies
13 Everyday Cooking with Jacques Pepin
21 Victory Garden
31 Japan: Living/Changing Tradition
H **Movie:** Swamp Thing
W CB Heroes

1:30
2 Children's Film Festival
7 Sha-Na-Na
11 Happy Days Again
21 Square Foot Gardening
S **Movie:** On the Right Track

2:00
2 **Basketball:** U. of Louisville vs. Memphis State
4 Pop Goes the Country
5 6 Million Dollar Man
7 People's Court
9 Outdoor Life
11 Laverne and Shirley
13 This Old House
21 Lap Quilting
31 It's Everybody's Business
W **Movie:** Shogun Warriors: Danguard Ace

2:30
4 Al McGuire on Sports
7 Eyewitness News Conference
9 **Hockey:** N.Y. Rangers vs. Philadelphia Flyers
11 Sanford and Son
13 American Playhouse: The File on Jill Hatch, Part I
21 Gourmet Cooking
H **Movie:** Dirty Tricks

3:00
4 **Basketball:** Georgetown vs. Pittsburgh
5 **Movie:** Hard Way to Die (1981). Martial arts action.
7 Sportsbeat
11 **Movie:** Man With the Power (1977). Bob Neill, Persis Khambatta.
21 This Old House
31 Focus on Society

3:30
7 Professional Bowlers Tour
13 Sneak Previews
21 Victory Garden
S Fractured Flickers

4:00
2 Busch Clash
13 Nova
21 Square Foot Gardening
31 The American Story, Part I
H **Movie:** The Shootist
S Liberace in Las Vegas
W The Valentine's Day That Almost Wasn't

4:30
2 Sports Saturday
21 Lap Quilting
W **Movie:** Blow Out

5:00
4 **Golf:** Isuzu/Andy Williams Open
5 Mission: Impossible
7 Wide World of Sports
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Cross Country Ski School

5:30
9 Rangers Close-up
13 Open Mind
31 Lawmakers
S **Movie:** Greased Lightning

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H **Movie:** Star Wars

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television
W Super Bowl of Tomorrow

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Insight Special
9 St. Jude Children's Hospital Telethon
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 New York People
11 Solid Gold
13 Agronsky & Company
21 Inside Albany
31 To be announced
S **Movie:** Swamp Thing
W **Movie:** Escape from New York

8:00
2 Bring 'Em Back Alive
4 Diff'rent Strokes
5 **Movie:** The Roaring Twenties (1939). James Cagney, Humphrey Bogart. Three WWI chums are involved in bootlegging.
7 T.J. Hooker
13 Years of Darkness: Who Shall Live and Who Shall Die
21 Life on Earth
31 Black Stream
H **Movie:** The Bad News Bears
N **Movie:** Stolen Kisses

8:30
4 Silver Spoons
11 **Movie:** The Prisoner of Second Avenue (1975). Jack Lemmon, Anne Bancroft.
31 Black Stream

9:00
2 **Movie:** The Fighter (1982). Gregory Harrison, Glynnis O'Connor.
4 Mama's Family
7 Love Boat (cc)
21 Great Performances: Balanchine Celebrates Stravinsky
31 NYU Broadcast Lab
S **Movie:** Sharky's Machine

9:30
4 Taxi
13 **Movie:** One Hundred Men and a Girl (1937). Deanna Durbin, Leopold Stokowski. Young woman sings at a concert conducted by the great maestro.
31 Women: NY Edition
W **Movie:** Ms. 45

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TELEVISION

10:00
4 Family Tree
5 News
7 Fantasy Island
31 American Dance Festival: Keeper of the Flame
H The Groove Tube
N **Movie:** The Girls on the Beach

10:30
5 Black News
11 News
21 Austin City Limits

11:00
2 4 7 News
5 **Movie:** The Good, the Bad, and the Ugly (1968). Clint Eastwood, Eli Wallach. Three ne'er-do-wells go after a Civil War cache in this Western.
11 Odd Couple
13 Mystery! The Agatha Christie Stories
S Best of Bizarre
W **Movie:** Andy Warhol's Frankenstein

11:15
7 News

11:30
4 Saturday Night Live
11 Streets of San Francisco
H **Movie:** Animal House
S **Movie:** The Sensuous Nurse

11:45
2 Sportspeople
7 **Movie:** Shaft (1971). Richard Roundtree, Moses Gunn.

12 MIDNIGHT
2 **Movie:** The Clone Master (1978). Robyn Douglas, Ralph Bellamy.
9 Championship Wrestling
N **Movie:** Funeral Home

12:15
2 Sportspeople

12:30
11 Best of the Midnight Special

12:45
W **Movie:** Butterfly

12:50
S **Movie:** Animal House

1:00
4 Evening at the Improv
9 **Movie:** Stone Cold Dead (1980). Richard Crenna, Paul Williams.

1:25
H **Movie:** The Seduction

1:30
11 News

1:45
7 **Movie:** Manhunter (1974). Ken Howard, Stephanie Powers.

2:00
4 Uncle Floyd
11 Solid Gold

2:05
5 **Movie:** Gold Diggers of 1935 (1935). Dick Powell, Gloria Stuart.

2:10
2 **Movie:** Thoroughly Modern Millie (1967). Julie Andrews, Carol Channing.

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Top Hat (1935). Fred Astaire, Ginger Rogers.
11 **Movie:** The Ipcress File (1965). Michael Caine, Sue Lloyd.

3:15
7 News
H **Movie:** Star Wars

3:30
4 Here's Lucy

3:40
S **Movie:** Dark Eyes

4:15
S **Movie:** Greased Lightning

4:55
2 **Movie:** The Invisible Man (1975). David McCallum, Jackie Cooper.

5:00
11 Biography

5:15
H The Groove Tube

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Feb. 20

6:00
4 Sermonette
9 N.Y. Report
11 I Dream of Jeannie
S Liberace in Las Vegas

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
11 Candid Camera
H **Movie:** Challenge to Be Free

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Twice a Woman
5 Time for Timothy
7 This Is The Life
9 Jack van Impe Presents
S Hollywood

8:00
2 For Our Times
4 To be announced
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Frederick K. Price
13 Sesame Street
H Consumer Reports Presents

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H **Movie:** Cannery Row
S Mark Twain Theatre

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Safari Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 That Teen Show
5 **Movie:** Rio Rita (1942). Bud Abbott, Lou Costello.
7 Wildlife Adventure
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Great Decisions
S **Movie:** Star Wars

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream
H Fleetwood Mac in Concert

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan's Desert Mystery (1943). Johnny Weissmuller, Nancy Kelly.
9 Make Peace With Nature
11 Three Stooges
13 Frontline

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Little Giant (1946). Bud Abbott, Lou Costello.
H Fraggle Rock

12 NOON
2 Daytona 500
4 News 4orum
9 Robert H. Schuller
13 Years of Darkness: Who Shall Live and Who Shall Die
21 Antiques and Americana
H **Movie:** Take This Job and Shove It
S **Movie:** Shaft of Love

12:30
4 Meet the Press
5 **Movie:** Don't Raise the Bridge, Lower the River (1968). Jerry Lewis, Jacqueline Pearce.
7 Directions
21 Magic of Oil Painting

1:00
4 **Basketball:** DePaul vs. St. John's
7 Like It Is
9 **Basketball:** N.Y. Knicks vs. Philadelphia '76ers
11 **Movie:** The Castaways on Gilligan's Island (1979).
21 Washington Week in Review

1:30
13 Great Performances: Balanchine Celebrates Stravinsky
21 Wall Street Week

2:00
2 Super Stars
21 Long Island Sports Network
H **Movie:** Cannery Row
S **Movie:** Barbary Coast
W **Movie:** Robin Hood of Monterey

2:30
5 **Movie:** Walking Tall (1973). Joe Don Baker, Elizabeth Hartman.
11 **Movie:** Bullitt (1968). Steve McQueen, Jacqueline Bisset.

3:00
4 Sportsworld
13 Frederick Douglass: Slave and Statesman

3:30
7 **Boxing:** USA vs. the World
9 **Movie:** Adios, Amigo (1976). Fred Williamson, Richard Pryor.
S Hollywood

3:45
2 **Basketball:** Missouri vs. Virginia
W **Movie:** Masked Avengers

4:00
13 American Interests
21 Matinee at the Bijou: West of the Divide (1932).
31 Washington Week in Review
H Simon and Garfunkle: Central Park Concert
S **Movie:** The Gumball Rally

4:30
4 **Golf:** Isuzu/Andy Williams Open
7 Wide World of Sports
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Kojak
9 Those Amazing Animals
11 **Movie:** Silver Streak (1976). Gene Wilder, Jill Clayburgh. Art theft, murder, and sex aboard a cross-country train.
13 PRISM: Facets For the Arts
31 Inside Washington

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope
H Consumer Reports Presents
W **Movie:** Ghost Story

6:00
2 7 News
5 **Movie:** The Guns of Navarone (1961). Gregory Peck, David Niven. British agents must sabotage 2 guns on the impregnable island of Navarone.
9 Road to L.A.
21 Answer Wise
31 All About TV
S Mark Twain Theatre

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 **Hockey:** N.J. Devils vs. Philadelphia Flyers
21 Inside Albany
31 Rebop

7:30
11 At the Movies
13 Great Zoos of the World
21 Long Island Week
31 Treasures of Ancient Nigeria
H Fraggle Rock
S Benji at Work
W Doobie Brothers in Concert

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston
11 Wall Street Journal Report
13 Life on Earth
21 Mystery! The Agatha Christie Stories
31 Trial of Henry Flipper
H **Movie:** Making Love
N **Movie:** The Hand
S **Movie:** Star Wars

8:30
2 Gloria
11 Lawrence Welk

9:00
2 Jeffersons
4 **Movie:** Rage of Angels (1982). Jaclyn Smith, Ken Howard. Part I.
5 Merv Griffin
7 **Movie:** Star Trek—The Motion Picture (1979). William Shatner, Leonard Nimoy, DeForest Kelly.
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour.
31 Amanecer
W **Movie:** The Night the Lights Went Out in Georgia

9:30
2 One Day at a Time
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Crisis to Crisis
H Even More Unexpurgated Benny Hill
N **Movie:** Caged Heat
S Gallagher: Two Real

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Madame's Place
11 Odd Couple
13 Metrocosms
H **Movie:** Chanel Solitaire
S Loving Friends and Perfect Couples
W **Movie:** Sleeping Dogs

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
13 Matinee at the Bijou
S A New Day in Eden

11:45
2 Sports Update
4 **Movie:** Casey's Shadow (1978). Walter Matthau, Alexis Smith.
7 Sports Special

12 MIDNIGHT
2 **Movie:** The Black Windmill (1974). Michael Caine, Janet Suzman.
7 News
9 Barry Farber
11 Laugh Trax
N **Movie:** Garden of Beauty
S **Movie:** Monty Python's Life of Brian

12:45
7 Sports Special

1:00
7 **Movie:** Willard (1971). Bruce Davison, Ernest Borgnine.
9 **Movie:** Death of a Gunfighter (1969). Richard Widmark, Lena Horne.
11 News

1:10
H **Movie:** Take This Job and Shove It

1:30
11 It's Your Business

1:35
S **Movie:** My Bloody Valentine

1:45
4 Mary Tyler Moore

2:00
2 News
11 **Movie:** Fear in the Night (1973). Joan Collins, Peter Cushing. A bride is attacked while waiting to begin her honeymoon.

2:15
4 Visiones

2:40
7 **Movie:** The Young Savages (1961). Burt Lancaster, Shelley Winters. A district attorney tangles with street gangs.

2:45
4 First Estate

2:55
H Simon and Garfunkle: Central Park Concert

3:00
9 **Movie:** Victory at Sea (1958). Narrated by Alexander Scourby.

3:10
S **Movie:** Extreme Close-Up

4:00
11 Best of Groucho

4:25
H **Movie:** Cannery Row

4:30
11 Abbott & Costello
S Gallagher: Two Real

4:40
7 News

5:00
11 Biography

5:30
4 Health Field
11 News
S **Movie:** Barbary Coast

RADIO HIGHLIGHTS

Wed., Feb. 16

2:06/WQXR-AM/FM—Franck: Les Eolides.
3:00/WNCN—Gershwin: Piano Cto in F (Previn/Kostelanetz).
4:00/WNCN—Beethoven: Sym #4 in B-Flat, Op. 60 (Bernstein).
5:00/WNCN—Dittersdorf: Piano Cto in A (Abram/Topolski).
5:06/WQXR-AM/FM—Glière: Sym #3 in b.
6:00/WNCN—Barber: Toccata Festiva, Op. 36 (Bernstein).
6:30/WNYC—Kirchner: Piano Cto #1 (Kirchner/Mitropoulos).
7:00/WNCN—Corigliano: Clarinet Cto (Drucker/Mehta).
8:00/WNCN—Schumann: Three Romances, Op. 94 (Wilson, Oei). Live from WNCN's performance studio.
WNYC—Music by contemporary Jewish composers (Dorian Wind Qnt). Live from Merkin Concert Hall.
8:06/WXQR-AM/FM—Liszt: Piano Cto #2 in A.
10:00/WNCN—Mozart: Sym #39 in E-Flat (Haitink).
11:00/WNCN—Brahms: Piano Trio #3 in c, Op. 101 (Katchen, Suk, Starker).
WNYC—Kolb: Spring River Flowers Moon Night (Kolb).

Thurs., Feb. 17

2:06/WQXR-AM/FM—Copland: Billy the Kid: Ballet Suite.
3:00/WNCN—Delius: Song of the High Hills (Groves).
WNYC—The American Avant-Garde.
4:00/WNCN—Bartók: Hungarian Peasant Songs (Richter).
5:00/WKCR—Opera Topics: Harold Rosenthal, featured guest.
5:06/WQXR-AM/FM—Mozart: The Magic Flute: Duet, "Bei Männern, Welche Liebe Fühlen."
6:00/WNCN—Schubert: Hirt auf dem Felsen, Op. 129 (Ariel Ensemble).
6:30/WNYC—Marian Anderson sings spirituals.
7:00/WNCN—Rodrigo: Fantasía para un Gentilhombre (Segovia/Jordá).
8:00/WNCN—Fux: Serenade (Harnoncourt).
WNYC—Reich: Music for Mallet Instruments (Reich).
8:06/WQXR-AM/FM—Weber: Sym #2 in C.
10:00/WNCN—Sibelius: Sym #2 (A. Davis).
11:00/WNCN—Chausson: Piano Qt in A, Op. 30 (Richards Piano Qt).
WNYC—Babbitt: Arie da Capo (Group for Contemporary Music).

Fri., Feb. 18

2:06/WQXR-AM/FM—Bach: Cto #2 in C for 3 Harpsichords & Strings.
WNYC—Partch: Delusion of the Fury.
4:00/WNCN—Danzi: Woodwind Qnt in B-Flat, Op. 56, #1 (Berlin Philharmonic Orch Winds).
5:00/WNCN—Schumann: Sym #3 in D-Flat, Op. 97, "Rhenish" (Tennstedt).
5:06/WQXR-AM/FM—Rachmaninoff: Prelude #6 in E-Flat, Op. 23.
6:00/WNCN—Spohr: Violin & Harp Sonata in A-Flat, Op. 115 (Naegele, Herbert).
6:30/WNYC—Gershwin: Excerpts from Porgy and Bess (Faye, Elaine, Charles, Torme).
7:00/WNCN—Vieuxtemps: Konzertstück, "Fantasia Appassionata," Op. 35 (Kremer/Chailly).
8:00/WNYC—Debussy: Songs for Mezzo-Soprano (von Stade/Chamber Music Society of Lincoln Center). Live from Alice Tully Hall.
8:06/WQXR-AM/FM—Tchaikovsky: Piano Cto #1 in b-flat.
9:00/WNCN—Bach: Goldberg Variations (Newman).
9:06/WQXR-AM/FM—Mendelssohn: Cto in e for Violin & Orch, Op. 64.
11:00/WNCN—Mozart: Qt #22 in B-Flat (Juilliard String Qt).

Sat., Feb. 19

10:06 a.m./WQXR-AM/FM—Mozart: Sym #28 in C.
11:00 a.m./WNCN—Vivaldi: Violin Cto in C, Op. 7, #2 (Accardo).
12:00/WNYC—Liadov: The Enchanted Lake, Op. 62 (Zinman).
12:06/WQXR-AM/FM—Mozart: String Qt in C, #10.
1:00/WNCN—Beethoven: Variations on a Waltz by Diabelli, Op. 120 (Brendel).
1:30/WNYC—American Vaudeville Songs (Morris/Bolsom).
2:00/WQXR-AM/FM—Verdi: Un Ballo in Maschera (Neblett, Peters, Berini, Bergonzi, Nucci/Patane). Live from the Metropolitan Opera.
3:00/WNCN—Chopin: Scherzo #1 in b, Op. 20 (Vásáry).
4:00/WNCN—Vivaldi: Violin Cto in E-Flat, Op. 8, #5 (Ayo).
5:06/WQXR-AM/FM—Arnold: English Dances #5, 6.
6:00/WNCN—Boccherini: Qnt in a, Op. 47, #1 (Kehr, Bartels, Sichermann, Braunholz, Herzbruch).
6:30/WQXR-AM/FM—Henze: 3 Dithyrambs for Chamber Orch.
7:00/WNCN—Wagner: Götterdämmerung: Immolation Scene (Flagstad/Furtwängler).
8:00/WNCN—Certon: Mass, "Sus le pont d'Avignon": Credo, Sanctus, Agnus Dei (Cohen).
8:06/WNYC—Haydn: Divertimento in C.
9:00/WNCN—Gounod: Roméo et Juliette (Freni, Lublin, Corelli, Cardona, Depraz/Lombard).
9:06/WQXR-AM/FM—Bruckner: Sym #4 (Levi).
11:00/WNYC—New Music from France. Alain Markusfeld, Jean-Michel Jarre.

Sun., Feb. 20

10:06 a.m./WQXR-AM/FM—Sibelius: Sym #5 in E-Flat, Op. 82.
11:00 a.m./WNCN—Haydn: Capriccio in G (McCabe).
12:00/WNCN—Mozart: Minuets (Boskovsky).
12:06/WQXR-AM/FM—Music in London.
1:00/WNCN—Bruckner: Sym #6 in A (Kubelik).
3:00/WNCN—Ravel: Ma Mere l'Oye (Skrowaczewski).
3:06/WQXR-AM/FM—Chausson: Poème de l'amour et de la mer, Op. 19 (Mehta).
5:00/WNCN—Granados: Escenas Romanticas (Larrocha).
5:06/WQXR-AM/FM—Great Artists: Cellist Lynn Harrell.
6:00/WNCN—Handel: Trio Sonata for 2 Oboes #1 in B-Flat (Roseman, Brewer, E. Brewer).
WNYC—Ravel: Trois Poèmes de Stéphane Mallarmé (Chamber Music Society of Lincoln Center).
7:00/WNCN—Fauré: Qt in e, Op. 121 (Loewenguth String Qt).
7:06/WQXR-AM/FM—Albeniz: Tango in D, Op. 165.
8:00/WNYC—R. Strauss: Till Eulenspiegel's Merry Pranks (Slatkin).
8:06/WQXR-AM/FM—Bellini: La Sonnambula.
10:00/WNCN—Stravinsky: Petrouchka: Piano 4 Hands (Jacobs, Oppens).
WNYC—Ravel: Violin & Cello Sonata (Lee, Howard).

Mon., Feb. 21

2:06/WQXR-AM/FM—Smetana: Symphonic Poem, Op. 16, "Hakon Jarl."
3:00/WNYC—Fennelly: String Qt.
4:00/WNCN—Bernstein: Fancy Free (Bernstein).
5:06/WQXR-AM/FM—Chabrier (arr. Françaix): Souvenir de Munich.
6:00/WNCN—Czerny: Divertissement de concert for Piano & Orch (Ponti/Angerer).
6:30/WNYC—Barber: Piano Sonata (Horowitz).
7:00/WNCN—Brahms: Qnt #1 in F, Op. 88 (Cleveland String Qt).
8:00/WNYC—McPhee: Tabu-Tabuhan (Davies).
8:06/WQXR-AM/FM—Torelli: Sinfonia for Trumpets, Oboes, & Violins.
9:00/WNCN—Wagner: Die Walküre: Act I (Altmeyer, Hofmann, Salminen/Boulez). Simulcast with WNET-TV.
9:06/WQXR-AM/FM—Schoenberg: 5 Pieces for Orch, Op. 16 (Ozawa).
11:00/WNCN—Suk: Qt in B-Flat, Op. 11 (Smetana String Qt).

Tues., Feb. 22

2:06/WQXR-AM/FM—Dvořák: String Qnt in G, Op. 77.
3:00/WNCN—Wolf: Qt in d (La Salle String Qt).
WNYC—Harbison: Piano Cto.
4:00/WNCN—Beethoven: Piano Trio #6 in B-Flat, Op. 97, "Archduke" (Zukerman, Du Pré, Barenboim).
5:00/WNCN—Mozart: Piano Cto #20 in d (Gulda/Abbado).
5:06/WQXR-AM/FM—Françaix: Serenade for Small Orch.
6:00/WNCN—Bach: Partita for Flute Solo in a (Rampal).
6:30/WNYC—Schuman: George Washington Bridge (Fennell).
7:00/WNCN—Blow: Blessed is the Man (Willcocks).
8:00/WNYC—Carter: Night Fantasies (Group for Contemporary Music).
8:06/WQXR-AM/FM—Haydn: Sym #85 in B-Flat.
9:06/WQXR-AM/FM—A New World of Music: The American Virtuoso (Drucker, Foss, Miller, Piatigorsky/Keene).
11:00/WNCN—Martinu: Qt #4 (Panocha Qt).
WNYC—Gideon: The Seasons of Time for Soprano, Cello, Flute & Piano (Mandoc, Arico, Kraber, Jahoda).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/18, 19, Dakota Staton. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 2/14, Daniella; Bernie Charles. 2/15-20, Emily Remler. 2/21, Craig Purpura; Bernadette Lewis. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/14, The Thunderbirds; Johnny Copeland. 2/15, Long John Baldry; B. Willie Smith. 2/18, 19, Johnny Maestro & The Brooklyn Bridge; Fourteen Karat Soul. 2/20, 21, David Lindley & El Rayo X. 2/22, 23, Warren Zevon. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 2/26, jazz pianist Eddie Heywood, Mon.-Sat. at 9 & 11. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/17, Old-Time Jam Session. 2/19, Sandy Bradley and The Small Wonder String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., Bob Wilber and the Becket Legacy. Tues.-Sat., Balaban & Cats. 2/20, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/15-20, Morganna King and her Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/18, Richard Lloyd and His Band. 2/19, Spider John Koerner; Frank Christian. 2/23, Dream Syndicate; Mad Violets; The Velvet Monkeys. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 2/14, 21, Bob Cunningham and Bross Townsend. 2/15, 16, Benny Key. 2/17-19, Carmen Lundy. 2/20, Val Eley. 2/22, 23, Ebony Jo Ann. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Ted Saunders Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 2/15-19, 22-26, pianist Cedar Walton with Ron Carter on bass, Sun.-Mon. 7-11, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. 2/18-19, Jorge Dalto featuring Carlos 'Potato' Valdez. 2/20, All-Star Brazilian Jam. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 2/15-19, pianist Ray Bryant with Jimmy Rowser on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 2/19, Kelly Garrett sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26, The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/14, Alyson Williams. 2/16, David Chesky Big Band. 2/17, Elise Morris. 2/18, 19, Tom Browne. 2/21, Henry T. Mitchell. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 2/15, comedy night with Lee Bayless. 2/16, Bonnie Koloc. 2/18, Bill Chinnock. 2/19, Lenny White's All-Star Jazz Jam; David Bravo. 2/20, Jazz Jam. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 2/15-20, pianist Albert Dailey with Dean Johnson on bass. Music starts at 9:30. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/14, 21, Ed Palermo Big Band. 2/15, Sam Burtis Band. 2/16, Joe Cool. 2/17-19, Eyewitness. 2/20, Harry Whittaker, John Stubbefield, Victor Lewis. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/14, Michael Haynes; Joe Jones. 2/15, Billy Barnes. 2/16, Arms Akimbo. 2/17, Burke & Douglas. 2/18, Lazoo; Bruce Pascow. 2/19, Andre Morgan. 2/20, Ethyl Eichelberger. 2/21, Harpo Squeaks. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/14, Muhal Richard Abrams Quartet. 2/15-19, Nat Adderly Quintet featuring Sonny Fortune. 2/20, 21, Amina Claudine Myers Trio. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 2/15-19, Cissy Houston and daughter Whitney Houston, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/15, 20, Ryan & Conway. 2/18, 19, Jim O'Connor. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 2/18, 19, Herbie Mann Quartet with special guest David 'Fathead' Newman. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/15-20, Elvin Jones Quintet. 2/22-27, Dexter Gordon Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 2/15-20, Buddy DeFranco with Tal Farlow and George Duvivier, Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 2/17, Harold Cornbread Singer. 2/18, 19, Willis Gator Tail Jackson. 2/20, Lee Konitz. 2/21, Shelbo's Jump Band. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. Sun. at 8:30, John Bunch with Phil Flanigan. 2/14-19, 21-26, pianist Brooks Kerr with Brian Torff on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/14, Dixie Doughboys. 2/15, Joyce Lee Bowden and the Raindrops. 2/16, Lost in the Shuffle. 2/17, Swing Fever. 2/18, 19, Juke Joint. 2/20, High Times. 2/21, Blackwater. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/14, Robert Gordan. 2/16, 17, Levon Helm and Rick Danko. 2/18, 19, Desperate Men; Horse Opera. 2/22, Martha Reeves. AE, CB, DC, MC.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 3/12, The Jimmy Thomas Group, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8:30-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 2/14, Liliane Montevecchi; Johnny Jake and The Heartthrobs. 2/16, Nona Hendryx and Propaganda. 2/18, Maureen McGovern with the Jimmy Dorsey Orchestra. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 2/15, Marco Silva; Steps of the Imagination. 2/16, Toninho Horta; Milton Nascimento. 2/17, N.Y. Samba Band. 2/18, 19, Pé de Boi. 2/20, Nana Vasconcelos; Tania Mari. 2/22, Dom Salvador. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

NIGHTLIFE

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. 2/15-19, 22-26, comedienne Nancy Parker. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Wed. at 8:30, Rick Hardeman Quartet. 2/17-19, 24-26, singer Terri Klausner. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 2/15-26, *The International Follies* revue starring singer Eddie Fisher with comedian Dick Capri and the Indigo dancers. Shows Tues.-Thurs. at 10, Fri. & Sat. 9 & 12:30. Dancing between and after shows to the Indigo Orchestra. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 2/16, 17, 23, 24, The Funnyboys. 2/18, 19, The High Heeled Women in *Made in Hollywood.* AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 2/16-19, Phyllis Hyman, Wed.-Thurs. at 10:30, Fri.-Sat. at 9 & midnight. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 **W. 43rd St.,** 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/14, Michelle Kerr. 2/18, 19, *Hier Jinks!* musical comedy revue. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. Tues.-Sun. at 8, *On The Air*—30's musical revue. 2/14, singer Elaine Psihountas. 2/16, Ben Robinson; Lorraine Bates. 2/17, Jonny James. Shows 11. AE, CB, DC, MC, V.

THE WILDCAT—227 E. 56th St., 486-7733. New York's newest cabaret featuring the Wildcat Girls, magician Norm Nielson and comedian George Carl. Nightly at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HALLORAN HOUSE—525 Lexington Ave., bet. 48th & 49th Sts., 755-4000. **Biff's Place:** Thru 2/26, Jerry Scott and his Trio, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 2/26, Lana Cantrell, Tues.-Sat., at 9:30 & 11:30, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 2/26, Barbara Graham sings, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 2/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 3/12, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 2/17-19, Midnite Magic with Celeste. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music 6 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer pianist Ann Phillips. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Johnny Earl entertaining Wed.-Sat. 8-midnight. Pianist Bob Hirschorn, Sun.-Tues. 8-midnight. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Thru 2/26, singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

HANRATTY'S—1754 Second Ave., 289-3200. 2/14, Hod O'Brien. 2/15-19, 22-26, Judy Carmichael. 2/20, 21, Terry Waldo. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Jeánne Matisse. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

SOLUTIONS TO LAST WEEK'S PUZZLES

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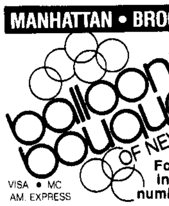

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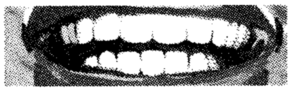

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 468

BY MARY ANN MADDEN

Shipbuilding is a lost ark.

You'll make some lucky fellow a wonderful wife and mother.

It's like looking for Anita in a haystack.

Above, modern malapropisms. Competitors are invited to supply one example of same.

Results of Competition 465, in which you were asked for painful extractions from a publishers' spring preview list.

Report: You want to talk painful? I'll show you painful. I mean, like, gross. Most-favored topics: Mutilation (surgical or misc.). Herpes, flatulence, abuse (self or other), Dyslexia. Anything about Pia, Rula, Leona. Almost any celebrity bio, exercise or diet book or combination—with a foreword by Jane Fonda. Garfield Is Put to Sleep. X-Rays of the Stars. Vet to the Stars. Whatever from the Stars. Real Dogs Don't Wear Sweaters. You name it. We got it. And more. Listen, I just work here, all right?

First Prizes of two-year subscriptions to "New York" to:

THE UNPUBLISHED AND UNPERFORMED SONGS OF ELIZABETH SWADOS—with an introduction by Joseph Papp.
Joel F. Crystal, Scarsdale, N.Y.

IS THE POPE CATHOLIC?—humorous yet vitriolic ways to answer a question with a question. A must for party-goers.
Bobby Hammack, Studio City, Calif.

A TEENAGER LOOKS AT THE STOCK MARKET—a teenager looks at the stock market.
Janice Rockwell, Tarrytown, N.Y.

Runner-up prizes of one-year subscriptions to "New York" to:

IS FABIAN DEAF?—a guide to celebrity disorders. Illustrated.
Larry Laiken, N.Y.C.

INTERFACES—a guide to understanding life's important relationships by the best-selling author of *Parameters.*
Suzie Friedman, Chapel Hill, N.C.

I WAS ELVIS'S DOG—an in-depth look at the King by his long-time best friend.
Russ Rubin, Minneapolis, Minn.

And Honorable Mention to:

WOOLEN RABBI—an immigrant's phenomenal rise from presser to cutter in Manhattan's steamy garment industry.
Buttons Frumkes, N.Y.C.

PIRANHA AT YOUR FINGERTIPS—a humorous approach to a much-maligned pet, for the adventurous home-aquarium buff and the serious piscaphile alike.
Eric Levine, Phoenix, Ariz.

ONE HUNDRED USES FOR AUTHORS OF DEAD CATS, PREPPIES, AND VALLEY GIRLS DIET FOREVER—the only book you need buy in 1983.
Miles Klein, East Brunswick, N.J.
sp. mention: *C. Schlotter, Los Angeles, Calif.; Sheri Lynn Behr, N.Y.C.; Dana Grayson, Brooklyn*

RICHARD SCARRY'S POP-UP BOOK OF DERMATOLOGICAL DISORDERS—another Scarry classic.
Peter J. Tolan, Minneapolis, Minn.

LET'S SKIN FRED—the latest how-to book by the producer of *Just Men.*
Allen B. Konis, N.Y.C.

THE LAST DAYS OF FRANCISCO FRANCO—a "must" for Francophiles.
J. M. Glick, Kinnelon, N.J.

SAVONAROLA-HERETIC OR HERO?—exciting revelations about the controversial fifteenth century monk.
Wm. Santoro, M.D., Beverly Hills, Calif.

WHEN *I* WAS YOUR AGE—the morals and mores of the forties.
Laurette Paley, Baldwin, N.Y.

WESTWARD THE OXEN—saga of a pioneer family's trek from New Jersey to Indiana.
A. Shulman, Villanova, Pa.

RETURN TO TEANECK—after a decade of self-imposed exile in Maryland, a middle-class family returns.
Eddie Steinberg, Teaneck, N.J.

MARYLAND-THE UNTOLD STORY—a compendium of little-known facts about one of our original thirteen colonies.
John Blumenthal, Rye, N.Y.

THE MARY WICKES STORY—passion, glamour, lust, espionage, and more, as told to Rose Pelwick.
Tom Morrow, N.Y.C.

ALL—an intensely readable, endlessly absorbing look at every culture and object in the universe by James A. Michener. Vol 1.
Mitchell Salem, Brooklyn

SO YOU WANT TO BE A BULLFIGHTER—alternative career guidance.
Georgette Guttman, Brooklyn

A TAPIOCA TREASURY—how to serve America's forgotten food.
Jay M. Tischenkel, North Miami, Fla.

MR. BILL'S BOOK OF SELF-DEFENSE—learn to fend off your enemies.
Richard Fried, Brooklyn
sp. mention: *John Sobestanovish, N.Y.C.*

SQUALOR WITHOUT TEARS—exquisite gold-leaf tooling, leather bound.
Phil Levine, Bronx

MAKING YOUR PET YOUR HEIR—learn the legal technicalities.
Annette Porgesz-Grauman, Brooklyn

A LOOTER'S GUIDE TO AMERICA'S RICHEST CITIES—self-help.
Larry Mitchell, Trumansburg, N.Y.

HAVING IT ALL AND MORE—advice for advanced Mouseburgers.
J. Reisman, Brooklyn

FRANZ KAFKA: THE POSTCARDS—reproductions, many in full color. Contemporary views of Weimer, Coblenz, more.
Karen Morgan, N.Y.C.

THE COMPLETE BOOK OF LAUNDRY—for those who choose to do their own. How to sort and pre-soak, choosing a cycle, hanging or tumbling. More.
L. Ferrandino, Howard Beach, N.Y.
sp. mention: *Cookie Gray, Closter, N.J.*

THE THUMB BOOK—a compendium of lore and legend about the prestigious digit.
Liz Pierce, N.Y.C.

RUN DICK, RUN JANE, RUN!—an inspirational book in words of one syllable for first graders who would be president.
Msgr. A. V. McLees, St. Albans, N.Y.

THE FOREVER GLAND—facts about the pineal gland by the author of *Vestigial Teeth.*
Mark G. Levin, N.Y.C.

SUPPLY-SIDE ECONOMICS—remaindered. Will accept any reasonable offer.
Joseph F. Steelman, Greenville, N.C.

GREAT EXHUMATIONS—authentic police files, fully illustrated.
Douglas Braverman, Troy, Mich.

SARAH PURCELL: A REAL PERSON—this plucky blonde's story is told with a wit that sets a new standard for TV personality bios.
John Moss, N.Y.C.

THE LIGHTER SIDE OF MILTON—a side-splitting glimpse into little-known facets of a poet by the author of *The Bedside Dryden.*
David V. Craig, Portsmouth, N.H.

I WANNA BE A HO—street-wise tips from Velvet Jones.
Brian Plante, Fords, N.J.

THE READER'S DIGEST OXFORD ENGLISH DICTIONARY—unauthorized condensation.
Brett Bayne, Gainesville, Fla.

THE G-SPOT REMOVER—how-to.
H. M. Schwalb, Downsview, Ont.

SHARE YOUR HAPPINESS WITH OTHERS WHETHER THEY LIKE IT OR NOT—an incurable optimist's advice.
Arthur L. Steckler, New London, Conn.

I'M OKAY, YOU'RE BANKRUPT—self-help from a prominent attorney.
Sue Knauf, Fairport, N.Y.
sp. ment.: *B. E. Fischler, North Miami, Fla.; Ruth Van Dyck, Englewood, N.J.*

I HEARD THE HOMEROOM TEACHER CALL MY NAME—a day in the life of a normal 6th grader.
Michael K. Stone, San Anselmo, Calif.

REAL BOOKS DON'T GET PUBLISHED—an insider's guide to achieving manuscript acceptance.
Deborah Vose, Brooklyn
sp. mention: *Ethel Jacobson, Lynn, Mass.; John R. Nierenberg, Phila., Pa.*

PERRY COMO-STILL ALIVE—mellow facts about the star.
Patrick Zais, Eau Claire, Wis.

THE WIVES OF JOHN DEREK NEEDLEPOINT BOOK—original designs.
Jill Weisbeck, Encino, Calif.

GOOD MORNING MR. AARDVARK—an enchanting new animal book for children. Grown-ups of all ages will enjoy it, too!
David G. McAneny, Lansdowne, Pa.

MOMMY, WHY DO THEY BARK SO SAD?—new poetry by Rev. Malcolm Boyd.
C. R. Roberts, Rathdrum, Md.

GOOD SKATES—Randy Gardiner and Tai Babilonia's own stories.
David E. Cassidy, Purdys, N.Y.

THE NUCLEAR FREEZER—timely tips on selection and packaging of the foods best-suited to withstand radiation.
Liz Roberts, Fletcher, N.C.

MEET RICHARD SIMMONS—a whimsical pop-up book for all ages.
Joan McGowan, East Brunswick, N.J.

IT RAINS DOGS, TOO—Garfield makes a canine friend.
David Traktman, Brooklyn

TEACH YOUR UNBORN CHILD TO READ—it's never too early.
Joel Fram, N.Y.C.

CEAUSESCU LAUGHS—favorite jokes, puns of Rumania's leader.
David Bushler, Brooklyn

WAS HITLER OUT OF LINE?—second thoughts about the führer.
Sue Kogen, Encino, Calif.
sp. mention: *T. Mullen, Flemington, N.J.*

THE COLORS OF MY DIVORCE—the third candid autobiographical volume from 1965's best-known folk-singer.
J. Bickart, N.Y.C.

GAUNT TOMORROW—a slim volume of verse by a promising anorectic.
Chris Doyle, Burke, Va.

A HISTORY OF GUATEMALA AND OF THE WORLD—translated and condensed from the 20-vol. Latin American masterwork.
Robert Tobinski, Chicago, Ill.
sp. mention: *G. Stradling, N.Y.C.*

THEY ALSO SERVE—inspirational poems for daily coping.
Teresa Gerbers, Schenectady, N.Y.

HAPPINESS DOESN'T COME EASY—a thought-provoking guide to changing the quality of your life.
Evan Warner, Chicago, Ill.

HAIR TODAY—an amusing collection of barbershop anecdotes.
Ben Patterson, San Diego, Calif.

MERV AGAIN—the beloved TV host updates his autobiography.
Richard P. Monley, Birmingham, Mich.

BEYOND ESTONIA—a "nonfiction novel" about growing up absurd in a little-known region of the world.
Fran Ross, N.Y.C.

HIGH-FIBER SEX—self-help.
Steve Zorbas, Bayonne, N.J.

JOURNEYS WITH JUMPSY—heart-warming tale of an opthalmologist's odyssey to self-awareness while touring the country with his frog.
Margaret B. Maron, Willow Spring, N.C.

30 DAYS TO A SMALLER NOSE—from the authors of *Whack Your Cellulite.*
F. Zimmerman, Terre Haute, Ind.

THE OUTER GARMENTS OF SAMMY DAVIS—celebrity insights.
Jay Conley, New Haven. Conn.

BECAUSE GOD WANTS ME TO—a *Reader's Digest* book about a patriotic, self-taught farm-boy, son of a minister, who becomes a member of the C.I.A.
Gene Gramm, N.Y.C.

THE NAKED ABE—a gripping chronicle of crisis in editing a magazine competition.
Lottie Lisle, Alexandria, Va.

Competition Rules: One entry only should be sent to Competition Number 468, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 25. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 28 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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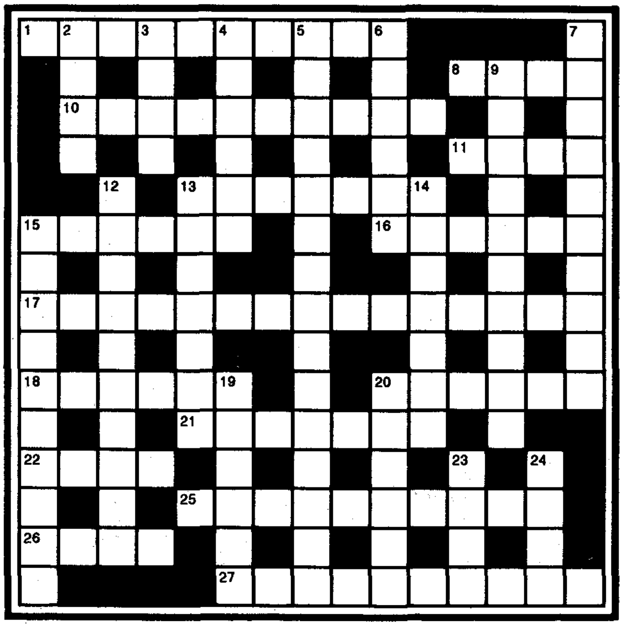
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 The menu from restaurateur William? (4, 2, 4)
8 For this twin, there's a use. (4)
10 Accustoms to terms. (10)
11 Experienced hat-maker. (4)
13 In favour of the cricket match despite the objection. (7)
15 Was willing to believe Dickens! (6)
16 Very expectant on this. (6)
17 No master mariner, proverbially speaking! (4, 2, 3, 6)
18 Got rid of garden rubbish? (6)
20 Pretentious people as an afterthought require dues to be dispensed. (6)
21 It's an everyday happening to create such records. (7)
22 Endear? (4)
25 Noisy outburst from four voices. (10)
26 Performs normally at table? (4)
27 They communicate the information that society reigns all out. (10)



Down

2 Measure a very small quantity if under piano. (4)
3 Fast time? (4)
4 Brothers go out far, sir. (6)
5 A perilous thing, so they say. (1, 6, 8)
6 He's quite serious, one hears. (6)
7 The builder provides only locks. (10)
9 We do our set differently, which is certainly not offensive in one sense. (5, 5)
12 You need it before you go for a run. (7, 3)
13 Although sanctimonious, made his choice and turned. (7)
14 Lock American soldier up inside? She's beastly! (7)
15 To exist in France I absolutely flowed when heavily adorned! (10)
19 Points outside four pieces of turf. (6)
20 Currency placed in green surroundings. (6)
23 It's certainly work to the Italian. (4)
24 He finds employment in America with some hesitation. (4)

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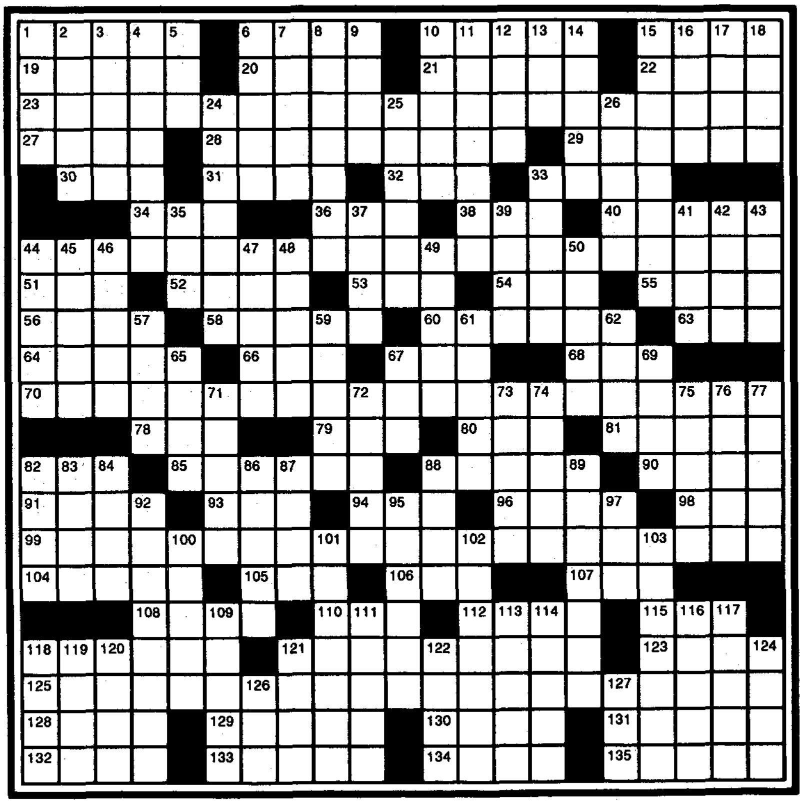
'TRIPLE PLAY':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Plays the links
6 Enjoy the sun
10 Old Greek coins
15 Liverpool lockup
19 "To fetch ——. . ."
20 Pastoral poem
21 Up
22 Get a glimpse of
23 Pitcher to roastmaster to churchman
27 De Lesseps's canal
28 Summer fabrics
29 Ancient monastic
30 Start of the 16th C.
31 Barkley's nickname
32 U.K. award
33 Blossom support
34 Ovine female
36 Litigate
38 1918 scourge
40 Desert spas
44 Patriot to industrialist to commissioner
51 Hail, to Caesar
52 Prado artist
53 Equal: prefix
54 Have —— at
55 Lear's dog
56 Partner of file
58 Legal wrongs
60 Pedro's money
63 Rewrite men: abbr.
64 Medici city
66 Mao —— -tung
67 Form of Buddhism
68 Genre
70 Singer to poet to cartoonist
78 —— T (exactly)
79 Comics caveman
80 Renaissance, e.g.
81 Frenzy
82 Chew the fat
85 Say yes
88 A Castle
90 Poop out
91 Esau's land
93 Neath's opposite
94 Jacuzzi site
96 —— Domini
98 Hwy. warning
99 Sitcom star to baritone to pianist
104 Actress Dana
105 Hanoi holiday
106 Somerset stream
107 "—— pro nobis"
108 River of Tuscany
110 Sounds of pleasure
112 Scorch
115 KO counter
118 Not densely
121 Lacking finesse
123 Salt tree
125 Rock star to author to conductor
128 East of the Urals
129 Florida citrus city
130 Bear of the sky
131 Ruth's mother-in-law
132 Beatty film
133 Basketballer Thurmond, et al.
134 Embryo container
135 Plus factor

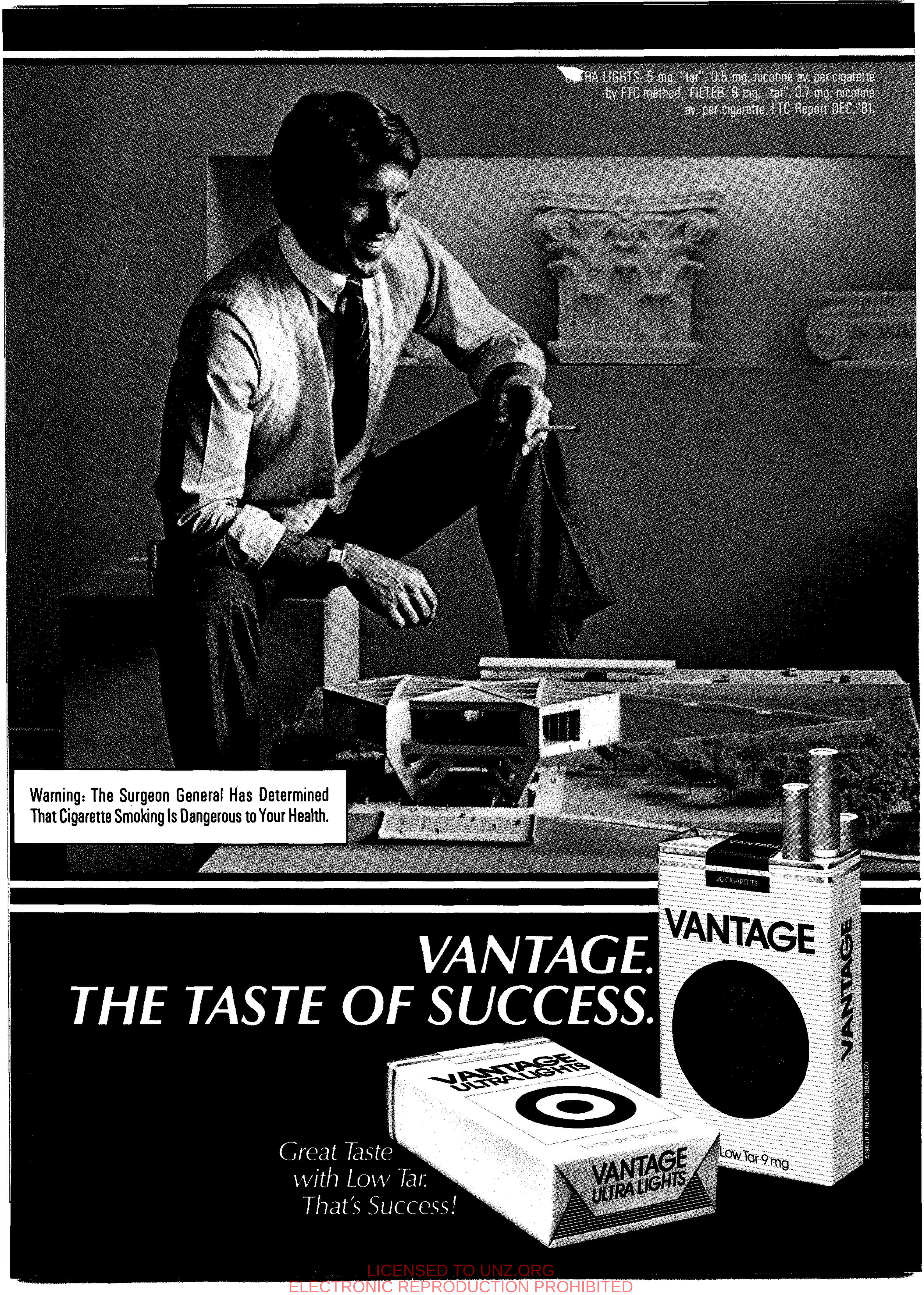
Down

1 Gallivants
2 Poppy product
3 Was a loafer
4 More bubbly
5 Like a fox
6 French brew
7 Maxim
8 Neuron juncture
9 Before O
10 Perfumer's root
11 Detach dentally
12 Medical suffix
13 Cariou
14 Arm of the sea
15 Don Adams TV show
16 Davis Cup captain
17 Pull the cork
18 Erato's instrument
24 Pigeon house: var.
25 Copperheads
26 Make ——(employ)
33 Sudden flux
35 Peruke
37 Les Etats- ——
39 Bank deal
41 Successful stud
42 Modified organism
43 The —— the limit
44 Do a grammar chore
45 Benefit
46 Ism
47 Anagram for Tokyo
48 Rough
49 Sing like the Swiss
50 Architectural style
57 Shoelace annoyance
59 Carpentry joint
61 Place underground
62 Norwegian saint
65 Pygmy buffalo
67 Kind of code
69 Novelist Hamsun
71 Medea's love
72 Slogan
73 Mt. Ida nymph
74 Governess
75 Hibernian
76 Neighbor of Rimini
77 Refrigerant gas
82 Earth sci.
83 Axlike tool
84 TV clown
86 Take care of
87 One of the Gardners
88 Mountain goat
89 Support a nominee
92 "Tempest" heroine, and others
95 United Nations agcy.
97 Your and my
100 More than punctual
101 Say "boo!"
102 Aver
103 Bolivar's birthplace
109 Synthetic from coal
111 Big tehees
113 German state
114 "No such thing —— weather"
116 Cultural characteristics
117 Fireman's target
118 Ski lift
119 Hydrant attachment
120 Footnote abbr.
121 Stinger
122 Ostriches' kin
124 Give off
126 Here: Sp.
127 Alfonso's queen



Solutions to last week's puzzles appear on page 121.

ULTRA LIGHTS: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method, FILTER: 9 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report DEC. '81.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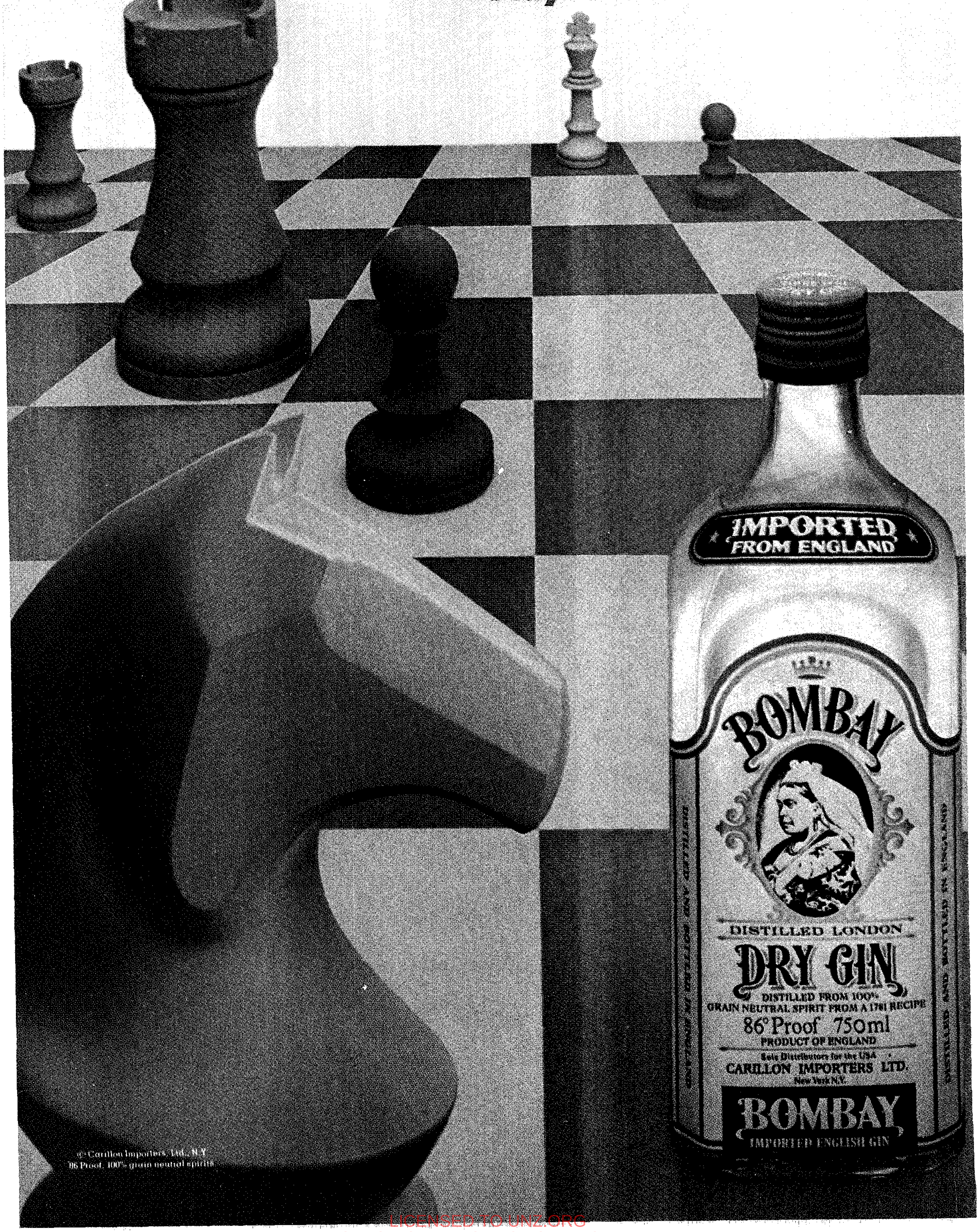
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